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CHAVEZ lights NEW MUSIC with OLD FIRES

*Aztec Civilization is Theme
of Mexican Composer's Ballet*

By Barthold Fles

"WE imitate, and we imitate badly," said Carlos Chavez, in speaking of the general trend of Latin-American music.

I was being entertained in an attractive studio in Minetta Lane in New York's Greenwich Village by this young Mexican whose sonata was played at the first of last season's Copland-Sessions concerts; and as his sonata created wide-spread comment as the only composition presented by the group of young writers which struck a really personal, and at the same time racial note, I questioned Mr. Chavez's statement. He had been playing excerpts from his ballet, *El Fuego Nuevo* (The New Fire), based on Aztec music, and I remarked:

"It is plain from your work that one Latin-American at least has something definite and quite original to say."

Mr. Chavez smiled at my objection. "Most young Latin-Americans expect to find 'Las Perlas de la Virgen' in Europe," he answered. This expression does not refer to the opera, *The Jewels of the Madonna*, but is rather a typical Spanish phrase which implies preferring the mirage to actuality.

"During the time I was in Europe, when I compared the real situation with its idealization in the average Latin-American mind, I found only discrep-

ancies. This contemporary music in France and Germany, and that from Russia, sounds logical coming from those countries in their present condition. But when I turned to my own composing again it was like going out of doors, away from European civilization. Twice a year, at home in Mexico City, my family went to the country. We breathed life fully during these intervals, often camping out, and hiking about constantly. In this way I often was able to observe and study primitive Indian festivals and this is the life that burns in my mind."

Creative and Imitative

In its racial and purely national tendencies and its nearly savage primitiveness, Mr. Chavez's work reminds one of Stravinsky, although the idiom is not at all derivative.

"The greatest compliment to be paid Stravinsky," Mr. Chavez said when I called his attention to this similarity, "is to call him a composer of music both creative and imitative. He has put together perfectly what others have done."

Rivero and Lazo, painters, and Villaurtutia and Pellicer, the writers, are also members of the artistic *avant-garde* movement in Mexico. Chavez is the musical representative of this group, since he looks to Mexico for his essential patterns. This became more and more apparent as he continued to play for me, at the piano, movements from his longer compositions and then the recently completed Mexican Pieces.

"These works represent the most recent tendencies in contemporary music," I ventured to remark, as he finished and faced me for an opinion.

"Nevertheless, I hope my work will be judged more from its general atmosphere than because of any technical formulas I may or may not employ," Mr. Chavez answered, not wholly pleased.

Linking the Years

"The story of *El Fuego Nuevo* is interesting, I think," he went on. "Its period is post-revolutionary Mexico. You see the Aztecs always thought their gods would grant them life only for fifty-two years, at the end of which time it was necessary for them to implore that it be given back to them. At the end of this period, therefore, a great ceremony called *Toxihumolpia* was performed. (This means the linking of our years.) During the ceremony the gods are implored for a new fire as a symbol of continuing existence. Humility and faith in the gods was attested by strange signs of fright expressed in curious and grotesque dances.

"On the night which closed the passing period, a solemn procession formed, led by the grand priest, of priests, warriors and people of all classes. As the gods respond to the prayers of the people fire comes out of the temple,



LAZO, A MEMBER OF THE ARTISTIC AVANT-GARDE MOVEMENT AMONG MEXICANS, HAS DESIGNED COSTUMES AND SETS FOR CHAVEZ' AZTEC BALLET, *THE NEW FIRE*. THE ABOVE IS REPRODUCED FROM THE ORIGINAL COLOR SKETCH FOR A WARRIOR AND SHOWS THE INFLUENCE OF PLASTIC AZTEC SCULPTURE

followed by demonstrations of happiness and gratitude on the part of the assembled throngs. A great fire is built for the whole populace to see, and everyone lights torches from the new fire, running with them through the city, the temples and homes of the Empire.

"This is the spectacle my ballet depicts. There is the Dance of Fear, The Sacred Dance, the Dance of the Warriors and finally a Dance of Joy in which lighted torches are to be used. The ballet is orchestrated for an ensemble of 150, including special combinations of percussion instruments, such as primitive clay bells of different pitches, and Indian drums. Lazo has designed costumes and sets for it. Like the music, they seem to me to reflect the influence of plastic Aztec sculpture. But it will cost \$20,000 to produce this ballet," Mr. Chavez concluded ruefully.

The Epochs of Suns

The League of Composers is considering his second ballet for the coming season. *Los Cuatros Soles* (The Four Suns) has to do with the Nahoas people. This race once lived in the northern part of Mexico, as early as 4,000 B.C. They were strong, intelligent, industrious, and extremely civilized. According to their traditions, they had experienced four epochs, or ages, called Suns, since they had come to this world. After each of these suns, humanity had perished, but one couple had been saved, each time, to perpetuate the race. The Sun of Water was the first age, a flood ending it (this corresponds perhaps to the sinking of the lost continent, Atlantis). The second age, called Sun of Air, was ended by a glacial period; followed by the Sun of Fire. The Sun of Earth lasted until the arrival of the Spanish Conquistadores, and Cortez.

In the ballet, the four elements are

represented by the same characters, objects and forms, which are used in the four paintings in the Vatican Code. The ballet comprises four dances, which give an abstract theatricalization of the subject. The final dance, which in contrast to the three previous ones, is supposed to be executed during the present epoch, is ritual in manner. The ballet is primitive in scope and form, full of rhythm, vitality, concentrated vigor. Musically it is extremely plastic. It reflects an old civilization still surviving, in spite of time and partial destruction by the Spanish Conquistadors, in a modern setting.

Urges Self-instruction

Carlos Chavez was born in Mexico City in June, 1899. When he was ten years old he started taking piano lessons. He was always very curious about the units that compose an orchestra, read all the books on the subject he could find, and was attempting to find the different qualities of *timbre* among the various instruments. At eighteen he began serious composing, accomplishing a piano sonata and symphony. Mr. Chavez smilingly remarked that he should like to see those juvenile compositions again. Curiously enough, he has never had any formal instruction in harmony and composition. He is strong in advocating self-instruction, since it precludes the danger of a student suffering from the influence of any one teacher. His method was to read every available book on the subject; and in that way, he says, the individual authors offset each other. I objected that not every one has the sustained energy, or brains, to teach himself, but Mr. Chavez so typifies the independent type of mind that he was hardly inclined to agree with me.

Mr. Chavez has taught piano and theory, constantly working at his com-

(Continued on page 21)



ANOTHER CHARACTER IN CHAVEZ' BALLET, *THE NEW FIRE*, AS CONCEIVED BY LAZO, MEXICAN PAINTER. THE RESEMBLANCE BETWEEN THIS HIGHLY CONVENTIONALIZED STRAIGHT-LINE DRAWING AND EARLY EGYPTIAN ART IS MARKED



MR. AND MRS. JASCHA HEIFETZ. RECENTLY MARRIED AND JUST ARRIVED IN HOLLYWOOD WHERE MRS. HEIFETZ WILL AGAIN BE FLORENCE VIDOR, MOVIE STAR, FOR AWHILE, AND MR. HEIFETZ WILL CONTINUE TO BE A GREAT VIOLINIST

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GALA BILL CLOSES RAVINIA

By Farnsworth Wright

CHICAGO, Sept. 12.—Scenes from four operas brought the Ravina season to a brilliant conclusion on the evening of Labor Day, when an enthusiastic audience crowded the park.

The first act of *Fra Diavolo* was sung by Florence Macbeth, Mario Chamlee, José Mojica, Ina Bourskaya, Vittorio Trevisan, Virgilio Lazzari and Giordano Paltrinieri. The "upset household" scene from *Don Pasquale* again brought the chorus so much acclaim that the number was repeated; and Mr. Trevisan and Mario Basiola were applauded for their comedy duet. The Nile scene from *Aida* followed, with Elisabeth Rethberg, Julia Claussen, Edward Johnson and Giuseppe Danise. Gennaro Papi conducted. Last on the bill was the third act of *Martha*, conducted by Louis Hasselmans, and with Miss Macbeth, Gladys Swarthout, Tito Schipa and Mr. Lazzari as principals.

A New Performance

Only one new performance was given in the last ten days of the season. This was a presentation of *La Traviata* on Aug. 25, with Queena Mario and Mr. Schipa in the soprano and tenor parts. Together they raised the last act to an emotional pitch seldom reached in this opera. Both used their voices as mediums of dramatic expression, and the death scene was particularly moving. Giuseppe Danise sang with finished art, winning especial applause for his interpretation of *Di Provenza il mar*; and Mr. Papi's reading of the score was remarkably colorful.

Sunday afternoon, Aug. 26, was devoted to a concert of Swedish and

Norwegian music. The Chicago Symphony Orchestra, Eric De Lamarter, conducting, played Alfvén's symphony in E and his *Midsummer Wake*. Alfred Wallenstein, first cellist, and Mme. Claussen, contralto, were the soloists.

Popular Repetitions

Aida was repeated in the evening, with Mmes. Rethberg and Claussen, Messrs. Johnson, Basiola and Lazzari in the cast. The Misses Macbeth and Bourskaya, Mario Chamlee and the Messrs. Trevisan and Lazzari were heard on Monday night, in a repetition of *Fra Diavolo*.

Romeo and Juliet was repeated on Tuesday, Miss Mario and Mr. Johnson having the principal roles. Singers in *Madame Butterfly* on Wednesdays were Mme. Rethberg, Miss Bourskaya, Messrs. Chamlee and Basiola. *Martha* was given again on Thursday, the cast including the Misses Macbeth and Swarthout, the Messrs. Schipa and Lazzari. Friday brought a repetition of *Marouf*, the singers being Yvonne Gall, Mme. Claussen, Léon Rotherier and Mr. Trevisan. In Saturday's *Lucia di Lammermoor* the cast was mainly made up of Miss Macbeth, Messrs. Schipa and Basiola.

Members of the orchestra gave a program of solo numbers on Sunday afternoon. The evening's bill consisted of Pagliacci and the second act of *The Jewels of the Madonna*. Mme. Rethberg, Messrs. Johnson and Danise appeared in the former, and Florence Easton, Messrs. Chamlee and Basiola in the latter.

A SUPPLEMENTARY REVIEWING of GROVE'S DICTIONARY

New York, Aug. 28, 1928.

The Editor,
MUSICAL AMERICA:

Dear Sir: We were very pleased indeed to see the full-page review in the July 14 issue of *MUSICAL AMERICA* of Grove's Dictionary, but we are much concerned at Mr. Spier's comments on the American Supplement.* One of two things is certain—either Mr. Spier did not have the revised edition of the Supplement before him, which revision we issued in February of this year, and certainly his comment would indicate that he was referring to that edition; or he did not examine it very carefully. This edition is a reprint of the previous edition, with an appendix consisting of pages 413 to 438, and in this appendix are taken up important changes which have come to pass since the body of the Supplement was prepared. Of course we presume that Dr. Pratt has made some serious omissions, and has made some errors. That is inevitable in the case of a comprehensive dictionary of this sort. But every single instance referred to in your critic's paragraph is the subject of comment in this appendix, and every change which your critic thinks should have been made, has been made.

We cannot quite understand how this mistaken comment could have arisen. Will you not please have a look at the pages of the appendix referred to, and if possible we think you ought to run some correction of your notice in a future issue of your paper, as the present comment, if allowed to stand uncorrected, will do a grave injustice both to Dr. Pratt and to ourselves.

Sincerely yours,

H. S. LATHAM,
The Macmillan Company
Editorial Department

* * *

10 September, 1928.

Mr. H. S. Latham
The Macmillan Co.
60 Fifth Avenue
New York, N. Y.

Dear Mr. Latham:—

I have gone over the American Supplement of the new edition of Grove's Dictionary, and I find that you are quite right: every error of omission mentioned by Mr. Spier has been corrected in the appendix, and *MUSICAL AMERICA* owes you, therefore, and hereby offers its sincerest apology for a criticism that was not justified by the facts.

In Mr. Spier's absence in Europe, may I offer the explanation that his oversight was due, I imagine, less to any desire on his part to be captious, than to the fact that he approached the book, and glanced through it, as would any average reader—that is to say, he presumably looked first at the table of contents, and then read numerous biographical sketches of persons well known to him, whose names he picked at random. Assuming that he did this, he would have found (a) that no mention of the appendix occurs in the book's extremely abbreviated table of contents, that (b) not one of the biographical sketches in the body of the book contains a cross reference to the appendix, or any other indication to the reader that what he has under his eyes is not the last word on the subject. Indeed, unless he had read the book through to the end of the "Z" section, and then, out of sheer curiosity, turned another page, he probably would never have known that the volume contained an appendix. Under the circumstances, therefore, I am grieved but not altogether surprised, that Mr. Spier should have assumed that the text matter of a book copyrighted in 1928 was being offered as a 1928 product.

In his foreword to the appendix, Mr. Waldo Selden Pratt, your American Editor says: "The appearance of the Third Edition of Grove's Dictionary of Music and Musicians involves re-printing the American Supplement of 1920 that was prepared to add to the Second Edition of 1904-1910. A full revision of this supplement should not yet be undertaken."

May I ask just why a full revision of what is advertised and sold as "new edition with new material" should not be undertaken at the time of its republication? You say in your letter of August twenty-eight: "This edition is a reprint of the previous edition, with an appendix consisting of pages 413 to 438," and the more closely I examine the American Supplement, the more I am inclined to believe that your words are quite literally true; that the bulk of this so-called "new edition" of the American Supplement is a reprint, and nothing more, that during the eight years that have ensued since the appearance of the 1920 edition, the editors' labor of revision has apparently consisted in changing the date of the title page from 1920 to 1928, and in preparing, and binding in at the end of the volume, a single twenty-eight page form which, one is asked to believe, contains all the addenda necessary to render a book of 412 pages completely up to date and authoritative.

In support of this opinion I submit the fact that I have had the "new edition with new material" compared with the 1920 edition, and that with the exception of the appendix above referred to, the two editions are, word for word, page for page, identical.

Now that I have offered an explanation of Mr. Spier's oversight, together with my apologies, may I venture to trust that the Macmillan Company is, in turn, preparing its own explanations and apologies to those owners of the 1920 edition to the American Supplement, who may have been persuaded to buy this "new edition with new material" (at six dollars a copy), only to find that "new edition" comprises a change in the copyright date, and that the "new material" consists of a twenty-eight page supplement which, had it been purchased for what it is worth—say fifty cents—and slipped into the back of the old edition, would have rendered it indistinguishable from the new.

Sincerely yours,
DEEMS TAYLOR,
Editor.

* * *

*Mr. Spier's comments were, in part: There are some peculiar inadvertences in the American Supplement. A reading of the notes of James G. Hunker and Enrico Caruso gives the impression that these sorely lamented gentlemen are in the land of the living; Pasquale Amato is allowed to remain on the roster of the Metropolitan, which he departed several years ago; Pierre Monteux, we are told, is even now waving the sceptre of conductorship in the adoring faces of the Boston Symphony men; Olin Downes is evidently still edifying readers of *The Hub's Post* with his criticism; Henry T. Finck, remarks the clairvoyant editor, "is preparing a volume of musical and literary reminiscences"; etc., etc.

ORGANIZE ORCHESTRA

Announcement is made of the permanent organization of the New York Polyphonic Symphony Orchestra, by its founder Alexis Kudisch. The orchestra made its first public appearance at the Yankee Stadium, Aug. 8, in the Wagner Festival.

BEECHAM inaugurates ORCHESTRA on American Plan

With British Broadcasting Corporation backing a permanent organization is insured for radio and concert appearance

By Leigh Henry

LONDON, Sept. 4.—With the healing of the breach between Sir Thomas Beecham and the British Broadcasting Corporation, comes promise of the establishment of a permanent symphony orchestra to be used for broadcasting along the lines which Sir Thomas admired in the United States.

The Broadcasting Corporation announces that Sir Thomas will conduct the first of the forthcoming B.B.C. National Symphony Concert series Oct. 12. The venue of the National Symphony Concerts, as last season, will be Queen's Hall.

Although the announcement is tantamount to a declaration of the B.B.C.'s acceptance of Sir Thomas' terms and of the principle of his ideal conception of a permanent radio symphony orchestra of salaried instrumentalists exclusively committed to the Corporation,—the nearest approach yet to a British state symphony orchestra,—there is no reason to imagine that Sir Thomas desires any dictatorship beyond his own programs or that his entry before the microphone means that the guest conductorships of previous seasons will not be continued, in order to bring eminent foreign orchestra leaders before the British musical public.

On the other hand, if the permanent, salaried and exclusive B.B.C. Symphony Orchestra materializes,—and with it unprecedented possibilities for adequate rehearsal hitherto unobtainable anywhere and consequent performing perfection,—the conception is due to Sir Thomas, who outlined the idea before the present co-operation was mooted, indeed, while his outspoken criticisms of radio shortcomings made him reckoned among the enemies of the wireless, not altogether rightly, as present events prove.

Disavows Radio Opposition

Sir Thomas, interviewed, made his statements on the happy situation appropriately quite *sul ponticello* in airy freedom! He viewed the first concert announced as a gesture—"the most effective way of letting the public know that there exists an entente between the B.B.C. and myself which may be important in the future."

He disavowed having ever been against radio in general or that in the past his criticisms had been conceived with the B.B.C. solely as an object of attack.

"My scheme for a permanent orchestra in this country was conceived and completed before any question of co-operation with the B.B.C. arose," he said. "But, simultaneously, the B.B.C. were entertaining a similar idea of a permanent orchestra; so it happened that, naturally, we came to exchange ideas and decided that, the respective needs of each side met, we should join forces. This, of course, would mean a considerable enlargement of my original scheme. I may say that at the moment negotiations are in their ultimate stage, but no more than that until a joint statement is issued by the B.B.C. and myself."

Inferior to America

Sir Thomas continued that his attitude towards radio had been misunderstood. He said the substratum of his complaint was that English music-lovers had "an inferior apparatus to those generally in use in other countries, say, the United States." At the same time he

remarked that the B.B.C. could not be held responsible for the inferiority of something over which it had no control; he assumed, reasonably, that receiving sets would be bettered in England as elsewhere. Sir Thomas further stated that millions in England had never heard a first-class orchestral concert and that such opportunity should be generally available. He did not think that "even the most rabid scientist" would find radio reception equal to actual concert impressions in effect; but, with performance and receiving-sets good enough, the desire to attend concerts would be stimulated and the appetite of audiences for first-class performances increased.

English Standards Low

Sir Thomas has stigmatized the English standards of orchestral performance as, on the whole, bad; and few will disagree with him. For, while the *al fresco* picnic methods in which so many events are carried out conduces to the production of fine readers in our instrumental performers, and there are few better anywhere, even as it produces conductors with a phenomenal capacity for snatching musical nuts from the fire, as notably Eugene Goossens when over here, there is always lacking the sense of much more than a reading, the lack of a real rendition of a subtly considered and absorbed kind, except where exceptional rehearsal has been obtained, or where some dominant conductor has so immutably defined a conception that it drives all else before it. Such times can, under such conditions, but be occasional and they are disastrous in nervous strain on all concerned.

What Sir Thomas is working for is a trained team of national orchestra proportions, with which technicalities and those subtleties (only obtained when a real ensemble has come about through constant team-work together) will be ready-to-hand-work material for true interpretations. As things are, the music is only too often merely executed, while little expressed. Sir Thomas has put it well:

"England is the last of the great countries to realize that art cannot be improvised. We like to think that we can muddle through and we cannot! It galls me when I go to the United States or abroad elsewhere and see how other countries have gone ahead. At the moment England is not a serious country for musicians and I want to make it so."

No Rivalry With "Proms"

As Sir Henry Wood has been closely associated with the B.B.C. continuation of the Queen's Hall promenade concerts and with several National Symphony concerts, there has been an idea in some quarters that the new scheme may represent rivalry or opposition, even within the B.B.C. range of activities. Sir Thomas has stated there is no possible rivalry or any idea of superseding the promenades.

"I hope the 'Proms' are far too much of an institution ever to be displaced," he said.

At the same time, it cannot but be admitted that, while the promenades have done magnificent work for music and for first hearings of native works, the "novelties" of each season have suffered owing to economic considerations limiting rehearsal possibilities. For



SIR THOMAS BEECHAM, EMINENT LONDON CONDUCTOR WHO WITH THE BACKING OF THE BRITISH BROADCASTING CORPORATION IS ENABLED TO REALIZE HIS SCHEME OF A PERMANENT ORCHESTRAL ORGANIZATION IN LONDON

work lasting fifteen minutes, the budding composer has often had but fifteen minutes of rehearsal; that gives him no chance of interpretation, or the performers either; it merely enables him to indicate entries and leads and pick out isolated details.

Another pernicious thing which has mitigated against first-rate performances has been the intolerable system of sending deputies to perform at concerts, ballets and operas who have not attended the conductors' rehearsals. Nothing reduces a conductor's marrow to water so much as, after hours of grilling work in rehearsal, to view wholly unfamiliar countenances all round him at the time of actual public performance. The essential dishonesty of this pernicious custom is one which might happily disappear with a permanent orchestra such as Sir Thomas has defined, where such substitution would be inadmissible.

We have recently had happy experiences in hearing foreign orchestras constituted as state institutions. These have shown us how, even if actual genius has not been present at the conductor's desk (though with the Budapest Orchestra Dohnanyi came near to this if he did not attain it), the rapport and sympathetic elements of ensemble,—which, psychologically, count even more than sure reading or technic virtuosity,—can endow the music rendered with a compelling spiritual quality.

Maybe, with the happy entente between Beecham and the Broadcasting Corporation, a new era is upon us here, in which the spirit as well as the sub-

stance of British orchestral playing is to give a noble contribution to the aesthetic experience of the world.

Novelties Announced By Roman Opera

ROME, Sept. 3.—While the Royal Opera House is being renovated for the coming season, the management is busy with plans for the repertoire. The list of operas to be sung includes Orfeo, Gluck; Sly, Wolf-Ferrari; Resurrezione, Alfano, a novelty here; Gianni Schicchi, Puccini; Conchita, Zandonai; La Forza del Destino, Loreley, Andrea Chenier, Tristan and Isolde, I Maestri Cantori, Lohengrin, Norma, Aida, Tosca, La Traviata, Boris Godunow, L'Amico Fritz, Iris, and Le Sette Canzoni, another novelty, this last by Malipiero. The roster is to be as follows: Claudia Muzio, Mme. Christoforeanu, Bianca Sacacchiati, Toti Dal Monte, Laura Pasini, Rosetta Pampanini, Assunta Gargiulo, Mme. Laurenti, sopranos; Fanny Anitua, Gabriella Besanzoni, mezzos; Schipa, Gigli, Pertila, Cesa Bianchi, Fusati, Ieg-helli, tenors; Maugeri Franci Rossi-Morelli, Stracciari, baritones, and Nazar and De Angelis, basses. F. C.

ARTS ARE UNITED TO COLOR BRITISH FESTIVALS

By
Leigh
Henry

LONDON, Sept. 4.—A growing feature in British festivals, which should go far to unite artists engaged in all branches of art, is the picturesque element in staging and attiring many events,—the revival of a spirit of pageantry. The past month provided varied types, the Royal National Eisteddfod of Wales, already described in these columns; the Carlisle Pageant, a civic celebration of historic retrospect; the Boscombe Carnival, a seaside fête of holiday fantasy, and the Haslemere Festival of antique music, the center of an early classic cult, held in an intimate environment. Yet all have invoked the aid of picturesque accessory elements uniting the arts in their ultimate effect.

Imagery of the Ages

The Carlisle celebration enlisted 4,000 performers, comprising in these a chorus of 500 and a large orchestra. A thrilling series of living pictures from Anglo-Scots Border history was staged on the great green stretches before the ancient Castle. Through the brilliant variety of scenes moved the imagery of the ages, vivid episodes in the racial vicissitudes of the Anglo-Celtic peoples. A true symbolic touch marked the prologue, opening with the words "Be still, ye quick, and let the dead tell tales," spoken by Dr. Stuart, dean of Carlisle Cathedral, who appeared as Father Time. Symbolism also characterized the concluding episode, in which a tableau showed Carlisle as the link between the kingdoms of England and Scotland. Heroism and paganism gave place to pious faith; barbarism was vanquished by chivalry; romance, raiding, runaway marriages, martial pomp and mediaeval poetry culminated in reverent majesty, with united mass singing of the old hymn, O God, Our Help in Ages Past.

Communities Co-Operate

All classes of the community co-operated, various organizations making especial contributions. The first was that of the railwaymen of Carlisle, an important transport junction. They were responsible for Episode I. Here we were transported to the ancient mysteries of Druid times, where sacrifice in the sacred grove was interrupted by the Roman legionaries under the Emperor Hadrian, commanding the building of the famous wall from Solway to Tyne, part of which actually passed across the pageant ground. Episode II pictured the ancient strife between Pictic barbarism and the Cymric chivalry of King Arthur and his Knights of the Table Round, which culminated in the victory of the knightly order over the yelling hordes from the North. This episode was contributed by the Castle military, whose soldiers constituted its performers.

A most impressive episode was that depicting the conversion of Northern Britain, or Cumbria, to Christianity by St. Cuthbert. Here a chorus of some hundred nuns, chanting plain-song strains together, produced a movingly, dignified and austere beautiful effect. Feudal pomp traversed the scene in the episodes representing Norman and Plantagenet times, the courts of William Rufus and Henry I and the armored hosts of Edward I advancing to give battle to the Scots under Robert the Bruce. The mass-production and dramatic group action in these scenes attained a high level of scenic craft.

Historic names distinguished the actors as well as their rôles in other episodes. The vivid enactment of the flight of Mary, Queen of Scots, into England and her imprisonment in Carlisle Castle was the contribution of

aristocratic Cumbrian county families. The Countess of Carlisle gave a touching and dignified rendering of the part of the queen. Other performers included Lady Buchanan Jardine, Lady Ankeret Jackson, the Hon. Patrick Balfour, Lady Allison and the little daughter of the Countess of Carlisle, Lady Carolyn Howard.

A freebooter episode which followed, full of the fierce verve of the old Border raids, featured Sir John Buchanan Jardine as the Laird of Buccleuch, the episode dramatizing the capture and rescue of Kinnmont Willie, a famous marauder of Border conflict days. Other notable picturesque episodes comprised the entry of "Bonnie Prince Charlie" (Prince Charles Edward Stuart) at the head of his Jacobites in the tragic rebellion of 1745, played by the boys of Carlisle Grammar School, and a Greta Green elopement marriage scene, in which a note of rustic revelry was dominant.

The pageant, first given on August Bank Holiday and opened by the Earl of Lonsdale, Lord Lieutenant of the county, was repeated each day of the following week, Princess Mary, Viscountess Lascelles, opening the concluding presentation. At the civic lunch given to the Press, the Mayor of Carlisle, Councillor Henderson, said that the pageant had been organized to reveal Carlisle's historic importance in the past and to bring it out of comparative modern obscurity, as the town possessed many facilities beneficial to modern commerce and industry.

The Tonal Background

Throughout the pageant, choral and orchestral music formed an impressive feature and reflected high honor on the taste and dramatic sense of Dr. Frederick Wadely, organist of Carlisle Cathedral, who was responsible for composing and arranging it. Probably wisely, Dr. Wadely did not attempt to recreate archaic musical traits, but aimed to furnish an appropriate tonal background.

Some may think a more detailed archaeological method would have been more appropriate; but to me it seems that such erudite setting, without preparation of the audience into ancient styles, would only have created discomfort and a sense of false "highbrowism." I feel Dr. Wadely produced precisely the right kind of music. The orchestra and choir were used antiphonally to escape difficulties consequent on the distances dividing them. The chorus mainly functioned like the chorus of ancient Greek drama, and the music excellently stood the test of outdoor conditions.

Queen Barbara's Brigade

The Carnival of Boscombe, Bournemouth's seaside suburb, was preceded by a children's day, gay and picturesque. Lady Page Croft, wife of Sir Henry Page Croft, member of Parliament for Bournemouth, who distributed prizes to some fifty children on the pier, was received by little Barbara Rogers, Queen of the Carnival for this year, and the full carnival court. This entourage comprised the Carnival Jester, pages, maids of honor, courtiers, Beefeaters and a special Royal Toy Brigade. The juvenile aristocrats, courtiers, warriors and dames presented a picturesque assembly in costumes of historic periods, mainly Tudor, with silken dresses of varied hues brodered with gold and silver.

The ceremony included a procession of historic and legendary characters, all taken by children, and it concluded with

the coronation of the new Carnival Queen by the retiring one, Mary Parsons. There was also an inspection of the Queen's Carnival Bodyguard, and the revels finished in a dance of courtiers witnessed in state by the Queen and local dignitaries.

The artistic spirit of Bournemouth children has been greatly fostered by the special series of children's concerts given each year by Sir Dan Godfrey with his Bournemouth Municipal Symphony Orchestra, and the stimulating effect of this was evident in the keen musicality and rhythmic sense of the children participating in the carnival. The music of Bournemouth in its festive events, is naturally of a type which gives a good lead to other seacoast municipalities. Illuminations and decorations had also been arranged in a manner which evidenced a corresponding artistic sense, and appropriately aided in creating a fairy setting for this pageant.

Domestic Music Making

Far from modern holiday jollity is the atmosphere of the little annual festival of antique music held by Arnold Dolmetsch at Haslemere. Here one is back in the environment of intimate domestic music-making, when friends united socially in "consorts of musick." Here is not the regal pomp of pageants and festivals of the more public order; but here is a gracious intimacy which is redolent of those times when even monarchs were musicians, when Henry VIII composed, Queen Elizabeth practised her virginal, Charles II played his viola da gamba and Charles II made verses for Master Pelham Humfrey to set in song.

Following the opening program of early British classics, in which numbers were played by Arnold and Rudolph Dolmetsch, there have been given a Spanish program ranging from the sixteenth to the eighteenth centuries, and a Bach concert. The former brought fantasias for viols by Cabecon and Diego Ortiz, the former a blind court musician of the reigns of Charles V and Philip II of Spain whose compositions are ingenious in part-writing which already revealed the characteristic rhythmic subtlety and diversity of a Spanish national idiom.

The Roman Influence

It has been impossible, unhappily, for me to attend the Haslemere Festival this year, owing to other calls; but a considerable amount of the music represented, either in the actual works given, or in contemporary compositions, is known to me. Of the fantasias of Ortiz, I cannot speak with any particular knowledge, beyond saying that some examples of this composer played by Parde Ortuna to me in Madrid some years ago exhibited something of the Roman influence of the Palestrina school, and were more somber in hue, solemn and poignant in a way accentuated by the naïve technic of the times (as are certain paintings by the Italian primitives), starker and more direct in emotional effect.

Leclair and Forqueray, featured on the same program as the early Spaniards, one knows as drily debonair composers, the latter with the inner dryness and pompous grammarian feeling of music akin to the drama of Racine. It is typical of the artificial age of Louis XV, ultimate of the baroque, holding the atmosphere of gardens where trees had to be cut into the shape of birds, castles and cupolas to be regarded as beautiful. One can believe that his Jupiter for viola da gamba knew as much of the Hellenic spirit of Olympus and Parnassus as did the perqued

deities of the Berain ballets or Lulli's operas, though Lulli had the advantage of a meridional sense of melody due to his Florentine birth.

Leclair, in his obsession by technical twists and twirls, always reminds one of panniers, pigtail wigs and patches, tonal acrobatics correspondent to the contemporary taste of his time which led the great ladies to delight in tumbling blackamoor page boy contortionists and the cabalisms of Cagliostro.

The other items given on the occasion included a Plainte by Morais and works by Rameau.

Bach Unbedecked and Decked

A Bach evening was distinguished by the presentation of keyboard works on a harpsichord specially designed by Dolmetsch and possessed of a special stop to produce a vibrato effect similar to that of the clavichord. The works given included the F minor concerto for harpsichord and strings, and some of the Forty-eight Preludes and Fugues, played by Dolmetsch himself. Tom Goody sang an aria from Phoebus and Pan.

Throughout these concerts it is Dolmetsch's custom to introduce the intimate informality of the real *musica da camera* by little talks, explanatory remarks (generally too solemnly heard) and intervals for conversation in the audience. Ballets by Byrd and Vecchi, (the first was actually danced by Queen Elizabeth) rounded off the week's events. Airs by Henry Lawes and Thomas Morley were sung by Annis Grey and Edward Mosher. Old English dances and an early seventeenth century Intermedio in the Italian manner, opening with an intrada of torchbearers on a darkened stage, were given, Cacile Dolmetsch appearing as the God of Love. The evening concluded with a Northumbrian sword dance. I wish W. G. Whittaker's fine, stark talent would address itself to making an orchestral suite of typical Northumbrian airs and dances.

Bach Is Popular

Bach of more conventional and probably less orthodox presentation formed the feature of one notable promenade concert in Queen's Hall. The crowded audience, however, gave audible testimony to the popularity of the music throughout. Two concerti from the Brandenburg series stood out, that in G, No. 4, for two flutes, violin and strings (flutes, Robert Murchio and W. G. Smith, solo violin, Charles Woodhouse, concertmaster), and the sixth, in B flat, for violas, 'celli and basses, violins being eliminated. Discreet on the whole, the first was marked by very lovely flute quality throughout and complete unity between the two woodwind. Another fine example of ensemble was the concerto for two pianos and strings, though this was not the original instrumental disposition of the composition. Here the soloists, Rae Robertson and Clifford Curzon, played with fine restraint.

Two other items presented Bach arrangements, not original creations, as conceived by the Leipzig master. The first was a suite arranged from organ sonata material, a dangerous and rather Teuton-like affinity to the German pot-pourri trend mentioned by Irving Weil in these columns recently, and a Sinfonia for organ and orchestra, with "amplified score" arranged by Sir Henry Wood in both instances. We have already seen the effects of this "modernising" in Strauss' adaptations of Bach and Elgar's extravagantly flamboyant and bellicose post-Wagnerian

(Continued on page 18)

ORIENT Colors STOKOWSKI'S VISTA

*Eastern and Western Music Equally Great
Says Eminent Conductor on Return*

By Robert W. Marks

LEOPOLD STOKOWSKI, conductor of the Philadelphia Orchestra, who returned from a year and a half in the land of Weir on the Orinoco last week, outlined his views about the rising tide of music color, and about interviewing in general.

He brought back works by several young Russian composers—one nineteen, another twenty—which will be among his novelties for the season. Mr. Stokowski declined to name his new numbers or discuss their content. He was also reticent about his itinerary and his plans, declaring that "the American press occupied itself too much with musical personalities" . . . and not enough with the content of music and the technical merit of musicians.

"Let's not talk about personalities," he said to the hungry pressmen who crawled up the rope from the pilot boat, "let's talk about ideas. Never mind where I've been, or what I'm going to do, or what I think of the presidential campaign."

The press representatives by this time were comfortably balanced on Mr. Stokowski's suitcases, trunks, chifferobe and washstand.

Thinking of the Sun

"Music in the East—in Java and India—is religious," he said slowly, somehow connecting this with the prelude. "The players are continually thinking of the sun. They have different keys and themes for different positions of the sun. The music is called 'Ragon.' I asked one musician to play a specific Ragon. He answered, 'I can't. I am an hour late.'"

Java and India, Mr. Stokowski said, have totally different kinds of music. In India there is a different type in almost every village. The violin probably originated in India. "In India," he continued, "music is often used for hypnotic purposes . . . I was actually hypnotized by some of the music I heard there."

"The most complicated modern rhythms are nothing compared to the primitive rhythms. There are four strata of music in Java: Dutch, Islamic, Hindu and aboriginal . . ."

"Is any of this recorded?" queried a voice from the press chifferobe.

Handed Down Orally

"Oriental music is usually handed down 'by ear.' In Java they have a system of writing. In one place I visited, a man was playing an instrument decorated with elaborate braid-work. Every few minutes he would make a sudden twitching movement. Later I spoke to him—I had learned a little Malayan by then—and asked him about his motions. He showed me where the record of his music had been designed in the braid—and he had to flip it back now and then to learn what came next."

"I was not in Java long enough to determine their greatest composers. I was only there and in India six months—I should have stayed five years. But there is in the East some very great music—in their peaks eastern and western music are equally great. Melodic line and rhythm are extraordinary in the Orient. Many great Oriental composers are unknown outside their native village . . ."

"When we arrived in Djakyakarta, which is in Central-Eastern Java, I had an audience with the Sultan, and we were invited to attend a quintuple wedding at the royal palace. The Sultan, by the way, had 3,000 wives. The wedding lasted all day. All the while there was wonderful music—savage, and at the same time highly cultivated. Three *gamalangs*, or orchestras, were playing at once, in different keys, in the court where the ceremony was performed. Seven were playing in the surrounding courtyard, and so on, proportionately, in each of the fourteen courtyards surrounding the first . . . The whole air was vibrating with music of complex gongs and tones like those of celesta and glockenspiel."

Mr. Stokowski was anxious to bring to this country some of the native instruments, and, if possible, one of the *gamalangs*. The transporting of a Javanese orchestra is virtually an impossibility on account of such groups being the private property of the princes. The sacred quality of the instruments, and the fact that in themselves they are valuable works of art add to the difficulty.

In Samakatra, where there is an orchestra Mr. Stokowski would particularly like to bring over, he was able to secure three of the sacred gongs. Their tone has the peculiar quality of increasing after it is produced, effecting a sort of crescendo. The gongs are not suitable for use with the present orchestra, he said, because of their extraneous tones.

"Practically none of the Javanese music could be played by a Western orchestra on account of the radical inadaptability of present instruments and the extreme difficulty of transposing the Eastern music, with its peculiar scales and fractional tones, into a western medium," Mr. Stokowski stated.

He stressed the difference between eastern music, *per se*, and western interpretations of eastern music.

"Eichard has written some extraordinary things," he said, "but they are his personal impressions of oriental music—which is an altogether different thing."

It is quite possible, Mr. Stokowski remarked, to play oriental music on the new electrical instruments. He was interested in Martinot's invention which he heard in Europe, an instrument similar, in many respects, to the ether-wave mechanism of Leon Theremin and differing mainly in its manner of operation.

Where Electricity Comes In

"Tone color depends on intensity of overtones. With these new machines the intensity of the overtones can be electrically controlled," was his comment.

"Weil, at the University of Pennsylvania, has been working along the same line. John Hays Hammond, Jr., has shown me many inventions similar to these. Martinot can work wonders—he played Bach for me—any number of things. I'm sure that men in my orchestra soon will be using some forms of the electrical instruments. . . ."

"Take the double-bass players for example. They practice, now, about eight hours a day. With the new



©Metropolitan Photo

LEOPOLD STOKOWSKI AND HIS LITTLE DAUGHTER, LUBA, ARRIVING ON THE ORINOCO AFTER A YEAR IN THE ORIENT. THE PHILADELPHIA ORCHESTRA CONDUCTOR RETURNS WITH NEW ENTHUSIASMS AND SOME NEW MUSIC

instruments nothing like that will be necessary."

The electrical instruments, Mr. Stokowski intimated, will not be used for music already written. Beethoven, for example, wrote for certain types of instruments—his music should not be produced in a foreign medium. But "music will be written for the electrical instruments."

Stokowski Will Open Philadelphia Season

PHILADELPHIA, Sept. 12.—With the simultaneous arrival of Leopold Stokowski, and the first announcement of seasonal activities by the Philadelphia Orchestra Association, the vacation inertia of local musicdomi ceased. The season will not really get under way for six weeks or more, as many of the organizations do not mature their plans and make announcements before October. But the formal and ceremonial inauguration will be, as usual, by way of the opening of the Philadelphia Orchestra concert series on Friday afternoon and Saturday evening, Oct. 5 and 6, in the Academy of Music.

Mr. Stokowski will direct the opening pair of concerts and will lead through the early part of the season, until Nov. 27-28 inclusive. Owing to the state of his health, which necessitated a year's leave of absence, it will be impossible, the Association announces for him to conduct the entire season. He will, however, resume the baton for the March 24 program and continue till the end of the season, about the first of May.

The season will consist of thirty pairs of Friday afternoon and Saturday evening concerts, with ten programs on selected Monday evenings, with identical conductors, soloists and programs. Mr. Stokowski will conduct five of the Monday evening supplemental series, designed to care for those persons who are unable to obtain seats for the two series of ten in Carnegie Hall.

Guest conductors under contract to relieve Mr. Stokowski in mid-season include Ossip Gabrilowitsch, of the Detroit Symphony, from Nov. 30 to Jan. 26 inclusive; Bernardino Molinari, of the Augusteo concerts, Rome, Feb. 1, 2 and 4; Sir Thomas Beecham, Feb. 8 to Mar. 2; and Clemens Krauss, of Frankfurt, who will make his American debut with the Philadelphia Orchestra, Mar. 8 to Mar. 23. Ernest Schelling will again conduct the four pairs of children's concerts.

Arthur Judson, manager of the orchestra, announces that the concertmaster, Mischa Mischakoff, will be the first soloist, and will play Ernest Schilling's violin concert, which will be new to Philadelphia, the composer's native heath. Mr. Stokowski will feature Nina Koshetz in a special Russian program he is planning for Oct. 26, 27 and 28. Roussel's new piano concerto will be introduced Nov. 16 and 17 by Lucie Caffaret, a French artist new to this city. Other soloists announced are Vladimir Horowitz, pianist, and Albert Spalding, violinist.

After several years' absence from the repertoire, Beethoven's ninth symphony will be given Jan. 11-12-14, directed by Ossip Gabrilowitsch with the choral cooperation of the Mendelssohn Club, of which Mr. Judson became manager last season.

W. R. MURPHY.

SCHUMANN'S DAUGHTER *lives in* MEMORIES but SPEAKS of the PRESENT

By R. H. Wollstein

AT Interlaken, in a side street, well out of the bustle of Alpine tourists and shops, lives Eugenie Schumann with her memories.

The youngest daughter of Robert and Clara Schumann is now advanced in age. She is of sturdy stature, neither shrunken nor bent. Her's is a placid exterior. Her face is calm; calm in its very structure, with its width between the cheek bones, its broad nose, not unlike that in the pictures of her father, its ivory skin, and its mild, light eyes, that warm into the kindest of smiles when something chances to be said that pleases her.

But otherwise Fräulein Schumann's smiles are rare. In her full fashioned black gown, and her shoulder cape of some wool stuff, she looks like a Spitzweg canvas come to life—like a poised, almost immutable symbol of a day that is past. Her books, her pictures, and best of all her memories are her companions, and her regret is that the age in which she lives tosses so lightly to the winds the tradition that builds her a shrine.

Every One Knows Them

Fräulein Eugenie lives at perhaps five minutes walk from the Villa of her sister, Marié. Both of the Schumann ladies are known and proudly beloved by all in Interlaken. You can stop any citizen in the street, and feel certain of being told exactly how to find their address. Night had already fallen when I set out to seek Fräulein Eugenie, and a native woman in a coarse calico dress walked with me, to show me the way, pointing out, *en route*, the house where Frau Clara herself had once lived.

Fräulein Eugenie occupies the second floor of a typical Swiss chalet, within full view of the Jungfrau. Next day I discovered that the house is of bright brown wood, with green shutters, and brilliant red geraniums blooming over every available inch of space, in the windows, on the curiously carved balconies, under the eaves of the sharply sloping roof. There are no bells at the doors. My companion opened the gate for me, and led the dark way up a flight of straight stairs, and another of sharply curving ones. And there, etched in the lamplight of her open door, we encountered Eugenie Schumann, coming slowly down to feel for letters in her little tin mailbox.

She had just returned from a day's outing on the Lake of Brienz, with her sister, and still wore her hat and cape. And though I begged to be allowed to return at a time when she should be less fatigued, she bade me come up to her home.

Startling Simplicity

The simplicity of that home, or such at least as I was permitted to see, is frankly startling in an age where name and fame are counted chiefly in terms of material opulence. I found there a curious blending, of stark, almost scanty simplicity and suave culture, that America does not know. There is nothing to compare it to. Yet it is evident that here live, side by side, the plainest material possession and the richest cultural one.

The door is locked with a heavy sliding bolt, such as you may find in the rooms of small country hostleries. The walls are cleanly whitewashed, and the floor, of light and beautifully waxed Swiss wood, is covered only in the center by a rug. The room is divided into "foyer" and living room by a screen facing the door. A white china lamp stands on a little taboret, and a stove

in the corner indicates a rather primitive manner of winter heating. In the center, there is a plain wood table with two straight chairs. On it this night were books on Schumann—one by Spitta I remember—and a mass of papers, upon which Fräulein Schumann was apparently at work. Beyond the table, by the single window, stands a tiny desk, with a china inkwell, decorated in a terra cotta design. Here it is that Fräulein Schumann gives the language lessons that help her make living more comfortable since the war. The only luxury of the room is furnished by two window-seat sofas, of red velvet, placed at right angles against the far walls, with a collection of fine prints, and a shelf of rare and beautifully bound books above them.

Beyond according me the most gracious of welcomes, Fräulein Schumann had little to say. She appears at best to be uncommunicative—as if the years of living and seeing had taught her with terrible certitude that most things are not worth a great deal of talking about—that even the greatest of messages, far beyond what can be said casually to a stranger in an odd half-hour, will fade.

"I have really nothing to say for America," she kept repeating, "who, there, would be even the least interested in my small doings?" Of her father, whom, of course, she never knew, and of her mother, in whose active and vivid career she and her sister played so loyal a part, she would say only: Their work speaks for them. There is nothing I could add. Nor would she make even the least comment on her recently published book of memories. "All I felt I could say is in the book already. After all," with one of her rare and softly captivating smiles, "I'm afraid I should say the wrong sort of things for an American paper. I don't know how to make—what do you call it?—publicity. It is something we were taught to shun, and I'm afraid it's late in the day for me to learn it now. To take out your holiest and exhibit it" an eloquent shrug.

Her Holy of Holies

There you have Eugenie Schumann. She will not take out her holiest and exhibit it. The thoughts that spin themselves behind her fine white brow, as she sits alone there, evenings in the lamplight, are not for public inspection. With her memories, of a glory as immutable as that of Jungfrau herself, she tells out her days, steadfast in an age that is changing, firm in a time that doubts, fortified by the tradition that builds her a sanctuary.

Fräulein Marie Schumann, at eighty-six is an old, old-lady. Though active, to the point of mounting the stairs in her house several times a day, alert, and in full possession of her faculties, she tires easily, and it becomes apparent after a few moments that talking to a stranger is an effort. The music room, where she most kindly received me, is a veritable Schumann museum. The grand piano, the music cabinets, the fine damask furniture, and the steel engravings of the muses, are all as they were in the home of her mother. The walls are covered with different pictures and plaques of Fräulein Schumann's parents, some familiar enough, some evidently privately treasured, and unpublished. On the piano, in red velvet, is a photograph of Clara Schumann in her prime, and another of her in the latter years of her life—a round face with calm, kindly eyes, and very white hair under a cap. There is a great marble bust of her, as well, and,

as high light of the room, on an easel back of the piano, stands the splendid life size sketch that Lenbach made of her, in crayon.

"I remember when it was done," said Fräulein Marie, "he tossed it off in less than an hour."

Fräulein Schumann is a typical German old lady. Her face is ruddy, her blue eyes have not lost their sparkle, and her white hair is worn parted in the center, and drawn smoothly back. She wears the long cassaque, or over blouses, that old ladies used to wear.

She was inclined to speak more of her life today than of the past. In

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MASCAGNI *speaks of* MELODY

By Federico Candida

VENICE, Aug. 4.—I found Mascagni in a conversational mood this time. Venice enchants him and evokes a desire to meditate upon his work. As a matter of fact, in Venice the spirit of any artist seems freer, more at home. What wonder then that Mascagni breathes the air more deeply, more joyfully in the city which claims his art for its own!

The maestro, repeating part of my first question, began;

"Crisis in the lyric treatise?" "The crisis is really on the stage. All the most important theatres, in Italy as well as abroad, are managed by incompetent persons. This produces everlasting deficits which are naturally aggravated by the decadence among our artists whose habit of singing abroad makes them lose the native characteristics of our race."

"A change in direction is absolutely necessary. Our old theatres are too hampered. Nowadays the production of an opera is enormously expensive. Let's not delude ourselves about singers and stage furnishers lowering their demands; nor should we cherish dangerous illusions about wealthy patrons appearing on the horizon. They are dead and buried."

"What then? The answer is that we need theatres capable of holding 25,000 spectators. Only from so large a number of purses, divided in modest shares, can we get the wherewithal of an ambitious production. We cannot wait for the masses to come to art; we must go to them."

"Art is menaced in so many ways, by sport, for example or jazz—the young people seem to live only for sport and for cheap sensational romantic reading. If I decided to become a pugilist, you would see how many people would come to see me fight. . . . Jazz is a plague. Next winter I shall direct at Vienna a concert composed entirely of waltzes by Johann Strauss. The Viennese will hear the difference between that and jazz."

"Pardon me, Maestro, but may I interrupt," I interjected. "You have said we will have in Italy theatres for 25,000 spectators. How about the acoustic problem?"

"I believe it will be happily solved. Meanwhile, open air representations are successful. At Venice my idea of giving performances in St. Mark's Square had, as you saw, a happy result. Now we are going to Viareggio, also in the open air. Later we shall go to Leghorn and Montecatini."

"You believe in a revival of musical normality as opposed to futurism and cerebralism?"

"Of course I do. Music must have melodic content and only music which



MASCAGNI, COMPOSER OF OPERAS, WHO BELIEVES THAT MELODY WILL TRIUMPH OVER FUTURISM AND CEREBRALISM

has can survive. At the writing table everything seems interesting, but only the melody is significant in the theatre. Bellini was right in saying that it is most difficult to write a simple melody."

"The goal of melodrama is to exalt the sentiments and to move the spirit. Certain degenerate minorities nowadays want to listen with the brain, seek a cerebral titillation. Healthy people do not desire any such absurdity."

"Soon we shall turn back to the straight road. Look at what is happening in Germany. There they are returning to the most neglected of all of Verdi's works, La Forza del Destino and Macbeth were quite successful there recently. Who among us had ever thought of Macbeth. Is this not a sign of resurrection and of regeneration?"

"I am waiting for some 'ragazzaccio' who will sweep the field clear of this futurism and cerebralism. Oh, how eagerly I await him and how happy I shall be when such a Messiah arrives."

"But why, illustrious Maestro, don't you, yourself, strike the first blow at this musical nullity, and turn later to true production?"

"Who knows? Why only yesterday I was reading the libretto of . . ."

"Vestilia?"

"Precisely."

"But certainly not to begin the musical adaptation of it. Isn't it true that most of it has been in existence for many years? I have heard of it since the days of Fritz in 1891 The music exists!"

"Yes, it is true. It does exist, but not since 1891."

"And it is lying in a string box at Leghorn or at Rome?"

Mascagni at this point smiled, and his smile seemed to hide the positive certainty of a not far distant revelation.

"Who knows?"

"Good-bye until we meet in Milan."

"No, come to Viareggio and Leghorn."

"I should come willingly if only to solve the mystery of your silence, but I cannot. Maestro, don't wait for the 'ragazzaccio.' Try yourself to clear the artistic horizon of all this asthmatic empty music with neither character nor nationality."

"It is stupid in Italy, stupid in France, in Germany, everywhere because it has no nationality or character. You are quite right."

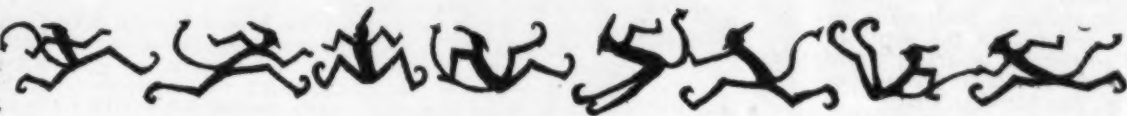
"Maestro, buon viaggio. Don't wait for the ragazzaccio, go ahead . . ."

"Perhaps I shall."

A boat awaits him on the Grand Canal. He goes aboard, seats himself, smiles and smokes. Now he is going visiting. He leaves for the soil which was of Puccini.



MEPHISTO'S MUSINGS



DEAR MUSICAL AMERICA:

Max Beerbohm, in his collection of random essays called *Yet Again*, reworks a very delightful idea yclept *sympat*. He uses this dulcet word to qualify the emotion one feels on finding the right person at an ideal time . . . when all interests center in a common focus.

"Never, my friend, did I yet meet one to whom I had such a *sympat* as you," said a Brazilian acquaintance to Mr. Beerbohm, as they separated at a little European station. "As I walked back to my hotel," the author continues, "I looked fondly forward to the day when my friend would fulfill his oft-made promise to come and see me in London. Spa was like a desert now—a barren town, arid and empty, desympatized. I had no appetite for meals. At the tables I plunged wildly, and always I was murmuring to myself the magic and melancholy disyllable which my lost friend had taught me. *Sympat!* Something finer, it seemed to me, than sympathy. A word to be used seldom, not lightly—a part of my vocabulary's 'Sunday Best'."

The short of the story is that, after a lapse of a year or so, the Brazilian friend paid his promised visit to London. But in the interim things had changed. Interests had changed. "Gradually we exhausted all that was to be said by way of reminiscences." The *Sympat*, in a word, had dissolved.

"Though he comes annually to London," the author went on, "he never calls on me now. Only yesterday I saw him driving in a cab with another man . . . he did not see me. Or perhaps he did? Anyhow, my own feeling was one of pity for his companion. *Sympat* is but the prelude to *antipat*."

It seems to me that there is more than a casual parallel between *sympat* in the appreciation of friends and *sympat* in the appreciation of music. Most of us are too prone to judge our music, and the interpretation of it we hear, by the *sympat* or *antipat* of the moment. We don't seem to realize, in most cases, that our emotional flair for Conductor X's reading of the fourth symphony by Tchaikovsky may have been partly due to our impatience with Mr. Y's ideas about the Brahms third, or to the fact that we had no dinner—and rode up in the subway.

"Ach," said a certain Mr. F. to me the other day, "Y. doesn't know his music . . . he's a good showman, but no musician. Did you hear him conduct the Beethoven last night? It was terrible, simply terrible!"

Where was I? Did I know anything more about Y's performance than before? I knew that between F. and Conductor S. there is no *sympat*—that was all! Yet such simple, romantic reactions on the part of most concertgoers form for them a sufficient basis to make categorical Yeas and Nays . . . to say "good," and to say "terrible."

All of which is platitudinous, perhaps, but, I think, fairly sound. Possibly F. had had a headache the night before. Possibly he had heard the same symphony before under pleasanter external conditions . . . had conditioned

his responses . . . been *sympat*. Last night he was *antipat*!

Sympat in life is a very delicious thing. Without *sympat* music would lose half its savor. But it is not a standard for criticism. One is sometimes too likely to confuse tone-color with sentiment.

Applying Television to Mahler Symphony

In a concert to be given by the Cincinnati Symphony Orchestra on Nov. 17 Fritz Reiner will make use of television to conduct a hidden section of the orchestra, according to an announcement I find lying on my desk.

The occasion for this ultra-modern type of pomp and ceremony is the revival of Mahler's second symphony. The Mahler symphony, you remember, requires in its last movement a full orchestra, chorus, organ, soloists and a small orchestra backstage. Television will be used—so the report goes—to conduct the second orchestra.

Mahler's note on the score stipulates that the sound of the second orchestra "shall reach the listener only like a faint, almost inaudible breath of music." This demand has been generally met by a variety of stage acrobatics and make-shifts. An assistant conductor led the small orchestra, which was stationed behind a wall, and in order to keep the same tempo had his eye glued to a sort

of knothole centering on the main conductor.

Mr. Reiner's plan is to have his image transmitted by the television apparatus to the adjoining room, where it would be reflected on a screen in front of the small orchestra. His gestures, it is believed, will be accurately conveyed . . . signaling to the men his nuances of interpretation as well as tempo.

What Hertz Thinks of Leaderless Bands

Alfred Hertz, conductor of the San Francisco Symphony Orchestra, called on New York a few days ago, on his way from Europe. One of the main things that interested him, he told me, as he lit the first of a long line of black-looking cigars, was Theremin's ether-wave instrument.

Your Mephisto, being nothing if not a perfect host, dove for the telephone booth and arranged a party—an ether party—and in the course of the taxi ride from the Ambassador Hotel to the Theremin laboratory, bartered the usual gossip about the summer in Europe and the scandals of 1928.

"Isn't this thing about the new conductorless orchestra, nonsensical," said Mr. H. "Imagine an army without a general. Do you ever hear of one army being braver than another—or having better shots than another? The

thing that makes an orchestra—like an army—is generalship. Among other things, a conductor has two essential tasks: giving the tempo or rhythm, and preserving the orchestra's balance. The individual player has no perspective. Even if the last player were Fritz Kreisler he wouldn't know always what to do . . .

"If this new plan secured any results at all, it would be through transferring leadership to the *koncertmeister*. Of course it might effect certain things . . . the pooling of the players' suggestions at rehearsals might evolve something . . . but the whole process would be a terrifically complicated way of achieving simple effects. The whole business seems to me like another one of the modernistic ideas where everybody wants to be leader . . . where the individual resents taking orders from someone higher up."

The past summer was Mr. Hertz's first vacation in three years.

"A conductor's vacation is like a sailor's," he said. "Sailors, you know, generally hire a little boat and go rowing. In Bayreuth I heard Muck's Parsifal and Elmdorf's Tristan. It seems, though, our tempo of life is much more rapid than the tempo of Wagner's day. A Bayreuth cycle is almost too much of a dose for anyone with a normal sense of satiation. Of course the lack of casual visitors, and the general seriousness of the atmosphere makes it possible to absorb more there . . ."

Sokoloff Enshrouds Plans in Mystery

And by the way, speaking of conductors, Nicolai Sokoloff was another visitor last week, returning from what he termed a "rest" in Europe. He was very friendly, and dropped a veil of silence—aye, mystery—over his future plans.

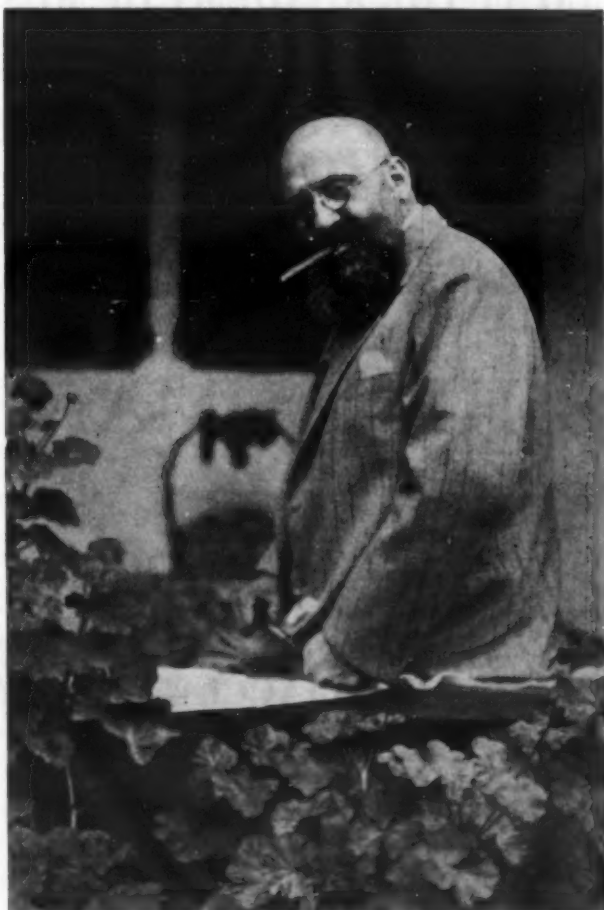
"Novelties? Ah, yes . . . some very fine things," he admitted, "but what they are I'm not prepared to say yet . . . for publication it is sufficient to say that they will be very unusual—very remarkable in their way."

Mr. Sokoloff took in the Munich Festival before going to Bayreuth for Muck's Parsifal.

"Muck has changed tremendously," he said, "he has become quite human and delightful . . . no longer the old personification of blood and iron, although he has still the amazing energy of his old days with the Boston Symphony."

"So long," he said as I grabbed my hat, "I'm running up to Hancock Point, Maine, to cultivate the *aria pensee* . . . I have a great place up there . . . a large cabin fitted up as a sort of study. I go out to it every morning . . . away from everybody . . . orders never to disturb me . . . get some work done."

And so the week closed for your energetic.



ALFRED HERTZ, ON A "CONDUCTOR'S VACATION," SMOKES HIS TRADITIONAL STOGY NEAR THE HEIDELBERG SCHLOSS

Mephisto

PERUVIAN ORDER GIVEN ARMY BAND LEADER

WASHINGTON, Sept. 12.—The Order of the Sun, a Peruvian decoration, has been bestowed on Capt. William J. Stannard, leader of the United States Army Band. Captain Stannard has shown marked interest in the music of Peru, not only in that country's modern composers, but also in the Incas' ancient melodies. Such music has been featured in the forty-one Latin-American programs played in Washington under the auspices of the Pan-American Union.

A. T. M.

SPRING LAKE CONCERT

SPRING LAKE BEACH, N. J., Sept. 11.—Music by Elgar, Gounod, Herbert, Ponchielli and Saint-Saens was played by the Essex and Sussex Orchestra at a concert given on Aug. 19 under the direction of E. G. Balzer. Minnie Carey Stine was the contralto soloist, singing an aria from Meyerbeer's Dinorah and a group of songs.

MUSIC from behind PRISON-WALLS

as recounted by James Gibson

James Gibson, writer of the following article, is registered in the prison at Columbus, Ohio, as No. 55540. His account of music within gray walls is published exactly as he wrote it; not one word or comma is changed. Even the sub-headings are those typed in the author's manuscript.

MUSIC plays the most important part in the life of a convict. It not only brings joy and cheer but has the power to bring forgetfulness to us. The power of music is large and most people know its soothing effects. Yet to the men behind prison walls it brings twofold the joy, for with the soft notes of music comes happiness and the gray of a prison wall is forgotten. One only needs to close his eyes and his mind will follow the pathway of dreams that come when the mind has been taken from the grim reality of life. And it's not a matter of being highly educated to enjoy the harmony that comes with

a song or well played music. And if I were to pick the best hours of prison life, it would be, without a doubt, the hour devoted to music.

The Prison Band

We have a band of fifty-six musical instruments. They are equipped with all up-to-date instruments and music. Some of our musicians have had an early training while others are just beginners, and under the able hand of musical Director Starkloff, who has a complete knowledge of music, and can play a number of wind instruments, and as helpers he has a number of skilled players who devote their time in teaching those who want to learn. With such expert instruction, men that never handled any kind of musical instruments have left the prison walls to become members of well known bands and orchestras.

And this band is always willing to bring their cheer to their other brothers in gray. On holidays they entertain

all day giving up the majority of their yard privilege so that the men will have plenty of music. In warm weather the band will be found out in the yard while we march to dinner and supper.

The Prison Orchestra

The orchestra is on hand at every event. The shows find them down in the music pit doing their bit. And no entertainment is too small that they cannot add color to it; nothing is complete without them. There are also two saxophone quartets which add to the life of both orchestra and band, and they are always in demand with their truly exceptional playing.

Novelty Band

We had the most unusual five piece band that was ever known to produce music. It consisted of a washboard, a five gallon water jug, a tobacco can rolled in a funnel shape, and two Ladies' Home Journals. The music they could produce would cause one to wonder how they did it. The songs they played were the latest, and if one didn't get a roaring laugh it was because they were affected with lockjaw. Still they could play almost any kind of music with their novelty band.

String Band

The most popular at this time is our string band consisting of ten members, playing banjos, mandolins and guitars. And the boys that play these instruments have won the hearts of all. And as the saying goes "They sure know their strings."

Music Hour

Then we have a "music hour" every evening, and anyone who has a musical instrument can play it during this period. And if one was to step within during this hour, they would stop and wonder if they hadn't stepped into a boiler factory by mistake. Yet to each one locked in his cell its music, no matter what kind it is, it has the power to cheer, to us, it is sweet as the murmuring brook to the poet. And this hour of music is one of the high spots of prison life and is enjoyed by all.

Best Musical Talent

Warden Preston E. Thomas and Chaplain T. O. Reed are always ready to see that the men receive the best musical talent that can be brought within the walls of the prison. Many well known singers have come to add a mite of cheer with their songs, and hardly a Sunday goes by that the Warden and Chaplain have not some musical talent in store for us. And when they fail to secure outside talent they then use local and we have some real singers inside, singers that are worthwhile to hear.

Radios Play Their Part

Famous singers and concert orchestras are heard through the medium of radio sets. There are nearly a thousand sets here and over these three thousand men are hooked up with these sets. Each man has his favorite singer or orchestra, so when one gets tired of listening in to one program he need but turn the dial and his little magic box brings in another station. Many happy hours are spent in this manner and makes those hateful hours of night, hours of gladness; hours to live anew and dream of future years when again we take our place in the ranks of society.

Value of Music

No one knows the value of music as much as the men who are confined behind the walls. When the rest of the world sails by we must stand still, and our only pleasure comes from the liquid notes of some song or well played piece of music. It doesn't have to be high class opera, nor does it have to be jazz, any kind is always received with open arms. And in the past few years we have heard some of Ohio's best bands, orchestras and singers.

FINIS

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Dalton Joins Nashville Staff

To Head Conservatory Vocal Department

NASHVILLE, TENN., Sept. 12.—Sydney Dalton, reviewer of new music for *MUSICAL AMERICA* and formerly a member of the editorial staff, has been appointed head of the vocal department of the Nashville Conservatory of Music.

Mr. Dalton received his early education in Canada, concluding his studies at Ashbury College, Ottawa. He was graduated from the Dominion College of Music, receiving the degree of *licentiate*. In New York he continued his studies, specializing in voice under the direction of David Bispham and J. H. Duval. He studied piano with Rafael Joseffy, composition with Rubin Goldmark and Fredrick Schlieder, and held positions as organist and tenor soloist in New York and Brooklyn churches. He received his Master's degree in music from the Cincinnati Conservatory.

Served in War

Mr. Dalton enlisted in the war with the Canadian Expeditionary Forces, serving as a machine gun officer in Russia. On his return, he appeared in concerts and later moved to Danville, Ky., to head the music department of the Kentucky College for Women, the women's department of Centre College. He has also been dean of the A. D. Juilliard School of Music at Ohio Northern University.

Among his major compositions are *Valse Arabesque* and *Yearning*, for piano; *My Father for Another Night*

IOWANS CELEBRATE DVORAK AT HIS OLD HOME



DVORAK'S HOME IN SPILLVILLE, IOWA, WHERE IT IS CLAIMED HE WROTE THE HUMORESQUE. MISS NIEMACK, VIOLINIST, WHO RECENTLY GAVE A MEMORIAL CONCERT THERE, STANDS IN THE DOORWAY IN THE BOHEMIAN COSTUME SHE WORE FOR THE OCCASION

and *Light At Evening-Time*, for chorus; and the following songs: *Morning Song*, *Home*, *At Dusk*, *Arrows*, *The Messenger*, *When Parted*, *Good Night*, *Good Night, Beloved*, and *Witchery*. Among his works in manuscript is a quintet for strings and clarinet.

FORMS JUNIOR SYMPHONY

SAN FRANCISCO, Aug. 28.—Mishel Piastro announces the formation of a Junior Symphony Orchestra which will serve as an orchestral college for semi-professional musicians and students who aspire to a place in symphonic ranks.

M. M. F.

Iowa Village Praises Dvorak

Spillville Was Composer's Home While in America

SPILLVILLE, IOWA, Sept. 12.—This Bohemian village claims the honor of having inspired Dvorak to write his *Humoresque*. Certainly the Bohemian composer wrote many of his compositions in the course of his stay here. A memorial monument has been placed by the side of a mountain brook where Dvorak used often to compose, and a list of his works written here is chiseled into the rock.

Recently the villagers decided to hold a memorial celebration and invited Ilsa Niemack, violinist, whose Charles City home is near, to play Dvorak numbers from this monument. Miss Niemack was dressed in the Bohemian national costume, and over 4,000 crowded the park and attested pleasure in her performance. A program intended to be short stretched out into a long one, and people who were standing about, many under the hot sun, demanded still more. Miss Niemack recently appeared at the International Lions Convention, and other state gatherings.

ATLANTIC CITY EVENTS

ATLANTIC CITY, Sept. 13.—The summer season of Sunday operatic concerts and opera on the Steel Pier, directed by Jules Falk, will conclude Sunday, Sept. 16. *Cavalleria Rusticana* was announced for Sept. 9 with Charlotte Ryan, Carolina Lazzari, Dolores Casinelli, Julian Oliver, and Alfredo Gandolfi in the principal rôles. Russian Symphonic Choir, under the baton of Basile Kibalchich, was to begin a series of daily concerts in the Steel Pier Music Hall on Sept. 9.

ORIGINAL LONDON PRESS NOTICES

THE CANADIAN GAZETTE (LONDON, ENGLAND)

The song recital given by Isabelle Burnada at the Aeolian Hall last Friday evening represented her first appearance before a London audience.

A mezzo-soprano of exceptionally wide range, she is a singer of much charm and individuality, and interpreted with distinction the many exacting items of her varied programme.

She received an enthusiastic reception from a crowded house.

SUNDAY TIMES (LONDON, ENGLAND)

Isabelle Burnada, a truly great contralto, showed considerable ability in realizing moods, dreamy or dramatic. She preserved to a gratifying degree, the unity in diversity of Schubert's "Erlkonig," the flitting lyrical character of Chausson's "Les Berceaux," and the swaying serenity of Faure's "Les Berceaux."

She is a singer to claim and hold the attention.

ISABELLE

BETTY TILLOTSON

Presents

"THE WOMAN OF THE DAY"

In a diversified programme, Miss Burnada showed her remarkable versatility. No programme could have been better chosen to display all the rich qualities of her voice. She has charmed two continents.

—The Paris Times, May 19, 1928



BURNADA

ORIGINAL PARIS PRESS NOTICES

EXCELSIOR

Mademoiselle Isabelle Burnada, Canadian singer, handles with a complete understanding of popular inspiration the folklore of Spain and the Hebrides. A well mastered voice of great compass. —Tromp

FIGARO

The richly toned voice of Mademoiselle Isabelle Burnada is directed by a clever technique in support of a sensitive and ardent temperament. —Golestani

CHANTECLER

Mademoiselle Burnada is endowed with a warmly toned voice and a true musical sense. —Delannoy

TIMES (LONDON, ENGLAND)

There were dramatic qualities in the singing of Isabelle Burnada that held the attention. She took a firm broad view of the "Erlkonig," kept up the pace and made one feel the power of music. "Doppelganger" was also read as a whole and had its climax. She has ideas as to interpretation.

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Gretchaninoff Is Coming

Will Conduct Concerts
In 1928-29 Season

Alexander Gretchaninoff is coming to the United States in the 1928-29 season to conduct concerts of his music.

This announcement is made by Richard Copley, New York manager, who adds that Gretchaninoff will also appear jointly with Nina Koshetz, soprano. Their first concert will be given in Carnegie Hall on the afternoon of Jan. 19.

Another leading statement from Mr. Copley relates to the engagement of Walter Wohlbe as chorus master of the Society of the Friends of Music. Mr. Wohlbe, who succeeds Stephen Townsend as the Friends' choral director, has already arrived in New York, beginning his new duties immediately.

Is Humperdinck Pupil

Born in Frankfurt in 1880, Mr. Wohlbe studied under such masters as Knorr, Kwast and Humperdinck, making his first appearance in concert when he was twenty years old. For five years he was conductor at the Municipal Opera in Stettin. The following ten years were spent as first conductor at Bremen, where he also conducted the Lehrer-Cesangverein (glee club of teachers). In 1923 he was invited to conduct Aida as a guest at the Berlin State Opera.

Subsequently Mr. Wohlbe decided to devote himself only to chorus work, and prepared the choir for presentations of Oedipus Rex and Hindemith's Cardillac at the Berlin Opera this year.

As usual, concerts by the Friends of Music will be conducted by Artur Bodanzky, by arrangement with Giulio Gatti-Casazza, general manager of the Metropolitan Opera Company.

FREE WINTER OPERA

Following the successful summer open-air opera season at Starlight Stadium, New York, Captain Whitwell is planning to present opera throughout the winter in a building, to be known as the New York Coliseum, now being erected in Starlight Park. The building will accommodate 35,000, and Captain Whitwell will continue his policy of free performances.

Il Trovatore was given Sunday evening at Starlight Stadium, under the patronage of Dr. Emanuel Grazzi, consul general of Italy, for the benefit of the Church of St. Anthony.

Mr. and Mrs. Fitzhugh W. Haensel, who have been motoring through Europe after attending the Bayreuth Festival, were recently entertained by Johanna Gadske at her home in Germany.

COMPOSER TO TOUR
AMERICA



ALEXANDER GRETCHANINOFF, RUSSIAN COMPOSER, BOOKED TO CONDUCT AMERICAN PROGRAMS OF HIS MUSIC IN THE APPROACHING SEASON AND TO APPEAR JOINTLY WITH NINA KOSHETZ, SOPRANO

SAMAROFF RE-ENGAGED

PHILADELPHIA, Sept. 11.—The Philadelphia Conservatory of Music, of which Mrs. D. Hendrik Ezerman is managing director, announces the re-engagement of Olga Samaroff for the coming season. Mme. Samaroff will again have charge of the piano master class, and is arranging to give a course of fifteen illustrated lectures on music and musical history.

In addition to the regular 'cello department, headed by William van den Burg, first cellist of the Philadelphia orchestra, a special cello master class will be conducted by Hans Kindler from Nov. 1 until Feb. 8.

NEW JUDSON ARTISTS

Two musicians who have been added to the list of artists under Recital Management Arthur Judson are Lawrence Goodman, pianist, and Kenneth Rose, violinist. Both are members of the faculty of Ward Belmont College and have appeared extensively in recitals in the south.

Bat Produced by Zoo Opera

Light Scores Succeed
Dramatic Works

CINCINNATI, Sept. 11.—The Zoo Opera forces have turned their attention from grand to light opera for the last part of the season.

Johann Strauss' Die Fledermaus (The Bat), infrequently performed in Cincinnati, was the first offering in the lighter vein. Individual effort was excellent. Ralph Errolle, tenor, to whom Isaac Van Grove, conductor, gives credit for able assistance in staging the opera, was capital as Eisenstein, investing the rôle with a suavity and polish that made it an amusing characterization. Yvonne Vonheur, as Rosalind, was admirable as usual. Constance Eberhardt did fine work in the part of Prince Oriofsky. Her contralto voice, rich and vigorous, is especially suited to such songs as belong to this character.

Tenor Is Resourceful

To Albert Mahler, ambitious and versatile young tenor, belongs great credit for an unusual performance under difficulties. When Forrest Lamont, who was to have played Alfred, was called away by the sudden death of his mother, Mr. Mahler stepped into the breach and mastered the rôle in twenty-four hours, giving a performance that was not only convincing but decidedly artistic.

Wilard Schindler, baritone, who scored in The Secret of Suzanne, shared honors with Ralph Errolle, appearing as Dr. Falke. Herbert Gould upheld many of the comedy situations in the rôle of Franke.

Introducing Royalty

The second light opera was The Mikado, sung by Francis Tyler, the Mikado; Ralph Errolle, Nanki-Poo; Nobert Pitkin, Ko-Ko; Herbert Waterous, Poo-Bah; Leo de Hierapolis, Pish-Tush; Helen Garden, Yum-Yum; Helen Nugent, Petti-Sing; Selma Bojalad, Peep-Bo, and Stella De Mette, Katisha. With a cast like this, an excellent performance was assured.

Large audiences manifested their approval of both productions.

GRACE D. GOLDENBURG.

NORMAN, OKLA., Sept. 11.—Reon Denny, pianist, has become a faculty member of the University of Oklahoma.

VICTOR RECORDS

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Steinway Piano

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THE BETTER RECORDS

Reviewed by PETER HUGH REED



A WIDE choice of material, containing something for everybody and several new discs, is at hand for review this week. Chamber music records are the following:

Trio for Oboe, Bassoon, and Piano: by Francis Poulenc; played by M. Lamorlette, M. G. Dherin, and the composer. French Columbia Nos. D14213-14214.

Stornelli e Ballate, Francesco Malipiero; played by Poltrineri Quartet. National Gramophonic Society. Discs Nos. 103-104.

Quartet for Flute, Violin, Clarinet and Harp, George Migot; played by J. Boulze, H. de Sampigny, L. Cahuzac, and L. Laskine. French H. M. V. Nos. W872-873.

Turns from Dissonance

Contrary to his former dissonant habits, Poulenc, originally a member of the famous Six in Paris, has written this trio in true Mendelssohnian style, with the simplest flowing melodies and rhythms. His combination of instruments is the most interesting part of the work; and the playing and the recording are excellent. Musically, this trio is a diverting composition of the *salon genre*; frankly unpretentious in either material or harmonic development; but nevertheless displaying some creative ingenuity in the reutilization of thematic material, particularly in the second movement and the final Rondo.

The Malipiero work is a sequel to his earlier *Rispetti e Strambotti*. Stornelli e Ballate seems to have no English equivalent. One often sees the former translated as "refrains," which is incorrect. Stornelli can best be described as a "musical dialogue." It is a type of singing practised among the Italian peasants where two or more groups "get together." The idea here is evidently "Musical dialogues or ballads." In this work Malipiero faithfully imitates a conversation in music. It is an energetic, agitated type of composition, somewhat derivative, albeit inclined toward a modern representation of musical thought in its vigor and ruggedness and its ephemeral moments of poetic beauty; even though expressed in a classical medium. One wonders whether the tone-poet was loath to permit more than a fleeting impression of poesy, as being opposed to a modern trend. The work, although divided into fourteen related parts, is not strictly a theme and variations; the composer tells us that "the connection between the fourteen stanzas of the quartet is established by means of a theme particularly well suited for the

violin. It does not, however, occur as frequently as the corresponding *Ritornel* in *Rispetti e Strambotti*."

I believe those who follow the score will derive the most pleasure from this work, as it distinctly appeals, like much modern music, to the eye as well as to the ear. One observes with interest the development and manipulation of various short sequences which may not leave a marked auditory impression but which are entertaining to see. The interpretive work of the Poltrineri String Quartet of Milan is excellent; and the recording, which evidently was privately done in the laboratories of the Columbia Company in England for the N.G.S. is the best we have had from them to date.

George Migot is both a contemporary French composer and a painter. Like all modernists, his tonal concepts have provoked much discussion. One senses his ability as a painter in this quartet, first in his choice of the instruments and in the varied and effective opulence which he obtains from them, and second in his dissonance which, like hues and shadows, seems to outline his general thematic material. This work is mostly conceived polytonally, but there are suggestive moments of atonality. I mark it as an interesting and original composition.

For Piano and Organ

Fantasia and Fugue on B A C H, Liszt, Organ Solo; played by Guy Weitz on the Westminster Cathedral Organ in London. Victor disc No. 35928.

Prelude in C sharp minor, Rachmaninoff, Op. 3; and Spinning Song, Mendelssohn, Op. 67, No. 4; played by Sergei Rachmaninoff. Victor disc No. 1326.

Polonaise in E flat, Chopin; played by Jose Echaniz. Columbia No. 151M. Sonata in E minor, Beethoven, Op. 90; played by Wilhelm Kempff. Two Polydor discs Nos. 62639-66712.

The first record of a renowned composition is played by a well-known English organist. Whether Liszt wrote this opus as a compliment to the great contrapuntalist, or whether he conceived the idea merely through its musical possibilities should remain a debatable question. Like most of Liszt's music, it is effective—but scarcely great. For those who are unfamiliar with the derivation of the theme, let me state; B flat is referred to as B in Germany, whereas B natural is called H; hence one can spell out Bach's name from the Teutonic scale steps.

As a recording, this is a fine representation of a great pipe organ, and Mr. Weitz performs with applaudable dexterity, obtaining some remarkable massed effects, particularly in the latter part. Grove tells us this Fantasia and Fugue "is a work so much in the style of a dashing improvisation . . . that one readily accepts some lapses into superficiality." Which seems to me a just appraisal.

The Rachmaninoff disc is a re-recording of an earlier one. Collectors who like authentic performances will probably welcome the composer's version of his most popular prelude. It seems inevitable that this ubiquitous composition should be recorded and re-recorded. The Mendelssohn composition is well ex-

ecuted, with just the right crispness of tone to suggest a spinning wheel.

Echaniz has a clean-cut tone which seems especially adopted to the polonaise type of composition. One feels that he enjoys playing it; and for that reason as well as for the clear piano recording, this disc is recommendable.

The recording of that lovely and poetical sonata in E minor by Beethoven is in every way a realistic representation of the piano, which in this case has an unusually fine quality of tone. This all-too-brief sonata, with its two movements so expressive of an inward happiness, was written in 1814; which has been called a culminating period in the life of Beethoven. It was a year generally freed from illness and worry. Kempff plays this work with considerable regard for its "language of feeling," especially manifest in the enchanting song-like second movement. Although one may disagree with Kempff's concept in part (this is inevitably a personal reaction), one can nevertheless enjoy his interpretation which ably portrays the sentiment of the most masculine of tone-poets.

Traversing the Steppes

On the Steppes of Central Asia, Borodin; played by Gaubert and the Paris Conservatory Orchestra. Columbia disc No. 67430D.

Dionysiaque, Florent Schmitt; played by the Republican Guard Band. French H. M. V. Nos. K5336-5337.

Blue Danube, Johann Strauss; and Wedding March, Waltz, Paul Lincke; played by Shilkret and his International Concert Orchestra. Victor disc No. 35927.

The Borodine composition is a tone-poem telling the tale of a caravan on the plains of Central Asia. It represents a group of orientals travelling under the protection of a Russian Guard. They approach and pass. A chant of the Orient is blended with a song of the Russians. Notes on this work can be found in the miniature score. It is a charming musical picture, well recorded and splendidly interpreted by the now familiar Paris Conservatory Orchestra and its able conductor.

The remarkable qualities of the Republican Guard Band permit the players to give a performance with almost as much elasticity as an orchestra achieves. This is the first complete Florent Schmitt work to be recorded. As a contemporary French composer Schmitt ranks very highly. Dionysiaque is a brilliant harmonic and a rhythmic Bacchanale. Like all of Schmitt's ideas, it is delineated with an instrumental ornateness which is both eloquent and dazzling in its unfoldment.

Another Blue Danube! Shilkret, with his usual ingenuity, achieves something different. Apparently a symphony conductor is not the only one with a flair for unusual treatment of this favorite waltz, as this disc will promptly prove. The Lincke composition is likewise well presented, as is all the series of salon music which this ensemble records for popular consumption.

Voices and Violins

La Capinera, The Wren, Jules Benedict; and La Paloma, Yradier; sung by Amelita Galli-Curci. Victor disc No. 1338.

Lucia di Lammermoor, Donizetti; Giusto cielo! Rispondete; and Tu che a Dio spieghi; sung by Beniamino Gigli, Ezio Pinza and the Metropolitan Opera Company Chorus, Victor disc No. 8096.

Madama Butterfly, Puccini; Love

Duet, in two parts; sung by Margaret Sheridan and Aureliano Pertile.

Pale Moon, Logan; and To a Wild Rose, MacDowell-Hartmann; violin solos played by Sascha Jacobsen. Columbia disc No. 152M.

Humoreske, Dvorak; and Valse Triste, Sibelius—Franko; violin solos played by Mischa Elman. Victor disc No. 6836.

Galli-Curci re-records an old favorite in La Capinera, but this is not the case with La Paloma. One wonders at the latter choice, as she scarcely presents an unusual, or for that matter interesting, rendition of it. The first is sweetly sung—but not with the freshness of tone that marked her earlier interpretation.

The Gigli-Pinza disc glorifies the distraught emotions of Lucia's lover in the last act of the opera. Raimondo and a train of mourners come from the castle to announce Lucia's death to Edgardo. This scene follows the celebrated aria *Fra poco a me ricovero*, and continues to the end of the opera. Gigli sings with much beauty of tone and also *con dolore*. One wishes he would omit some of the latter and let us enjoy the inherent beauty of tone with which he is amply blessed; but then one perhaps should not forget that he is acting the part of a suffering swain.

Pertile made his debut at the Metropolitan in 1921 on the night of Maria Jeritza's first Tosca performance. He is now *primo tenore* in La Scala in Milan. Miss Sheridan is an Irish girl who has found herself much lauded in Italy. After hearing this disc, one does not question why. She projects youth, charm and a good voice. Pertile sings with the sentimental tones of an impassioned Pinkerton; and together they give a fervent performance of the love-music from Puccini's Japanese tragedy. The record begins with *Bimba dagli occhi pieni di malia* and continues to the end of the first act with a small cut between the two parts.

Sascha Jacobsen has a fine tone and the recording in his disc is first rate. Elman remakes an old record in the Humoreske; but the Sibelius is new. With a faithful precision he duplicates his earlier performance of the former. In both compositions one finds the characteristic beauty of Elman's tone, plentifully combined with sentimentality.

Symphonic Discs

La Féria, Lacomme; Part 1. Los Toros, and Part 2. La Reja. Victor No. 81219.

La Féria, Lacomme, Part 3. La Zarzuela; and Los Dolores, La Grande Jota, Bréton; both discs played by Republican Guard Band. Victor No. 81220.

Espana Rapsodie, Chabrier; played by the Detroit Symphony Orchestra under Ossip Gabrilowitsch. Victor No. 1337.

Lacomme's suite reminds me of Bizet's tuneful *L'Arlésienne* music. In it, Lacomme depicts impressions of a fair. The three parts are (translated), The Bulls, The Balcony, and The Operetta. The Republican Guard Band plays this little work in a delightful manner.

Bréton was an eminent Spanish composer, mainly famous for his zarzuelas or operettas. This Jota is taken from one of the most popular of his score.

Gabrilowitsch makes an auspicious disc debut as a conductor, with a brilliant performance of Chabrier's exuberant Spanish rhapsody, which was founded on original Spanish airs. The recording of the Detroit Symphony marks the addition of another orchestra to the ever-growing Victor catalogue. Judgement of its merits as an organization is withheld until other recordings are heard.

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SELECTED BROADCASTS

Reviewed By David Sandow



AND now comes Reinald Werrenrath in the rôle of musical educator. Under the auspices of a coal company, this renowned baritone will give a series of twenty weekly lecture-recitals on vocal music labeled Famous Songs and Those Who Made Them. The first program is set for Oct. 26 and will be devoted to Edward MacDowell.

The aim of the series is best explained by an announcement stating that "the noble experiments of Walter Damrosch toward the symphonic education of the American people by radio are to be duplicated in the realm of song by one of America's famous baritones, Reinald Werrenrath." Like the distinguished conductor, Mr. Werrenrath will make his own explanatory remarks and divulge information about the composers whose works are under consideration. It is not intended that the lecture-recitals will follow any set form. Some evenings will be devoted exclusively to one composer, others will deal with songs of a certain period and still others will be centered around a "theme."

That Mr. Werrenrath is eminently qualified for his latest musical venture will not be denied by those familiar with his standing as a concert artist and by radio listeners who have heard him *via* the loudspeakers. Although not billed as a lecturer in these radio appearances, Mr. Werrenrath virtually assumed such a rôle by prefacing his numbers with illuminating and not unentertaining remarks. On these occasions he showed a flair for work of

this nature, and left an impression of thoroughly enjoying his self-undertaken assignment.

Mr. Werrenrath, in his contemplated song symposium, will find many opportunities to foster and advance the cause of vocal music in radio, and I feel certain he will not overlook its many possibilities. By means of this new work, he will be in a position to bring to the microphone many of the neglected treasures of classic song. Music lovers among radio advocates have long deplored the repetitious offering of thrice familiar and hackneyed works.

Group A concert, National Broadcasting and Concert Bureau. (NBC System, Sept. 7). This broadcast marked the official début of the first unit which the NB and CB will send on tour. Incidentally, it was the unit's only appearance "over the air." Its advent, according to George Engles, managing director, . . . "represents the inauguration of a new movement whereby the National Broadcasting Company will extend its activities to include the stage as well as the studio."

In considering a concert of this nature one must bear in mind the audience for which it was intended. To the radio public, microphone artists are known only through their work and air personalities; thus the desire to see them in person is natural. So it must be admitted interest in this Group will be mainly visual. But it will be fully as important for the performers to satisfy the ear, for novelty soon wears off and in the final analysis it will be solely on artistic merits that the visible radio audience will pass judgment.

Happily, both the eye and the ear should be satisfied with Group A.

In regard to the former, this reviewer is not passing on comeliness. (I refer, merely, to the curiosity angle.) Consisting of Graham McNamee, announcer-baritone; Georgia Price, harpist; Mathilde Harding, pianist; Arcadie Birkenholz; violinist; Katherine Tift-Jones, diseuse; the National Light Opera Quartet, (Marjorie Horton, Mary Hopple, Leon Salathiel, Edmund Delbridge) and the National Concert Orchestra, the ensemble embodies excellent musicians as well as famous names. And, again considering its ultimate intention, the program was moulded on lines sure to please.

Individual efforts offered little excuse for bickering, but Miss Horton will serve the cause of art and herself better if she dispenses with the liberties with which she garnished Comin' Through the Rye. It was technically very pretty but rather out of the picture.

Seiberling Singers. (NBC System, Sept. 4). With the laurels won in Europe still fresh on their respective brows, the Seiberling Singers returned to the air in a very mellifluous but not highly auspicious broadcast. The Seiberling Singers, it will be recalled, started life as a multiple voiced ensemble. Rich in tone and trained to a nicety by Marshal Bartholomew of Yale University, the ensemble was responsible for many highly edifying concerts under his direction. Eventually, however, the chorus gave way to a quartet, and Mr. Bartholomew relinquished the bâton to Frank Black, arranger and diviser of broadcast fare. Both moves, it was said, were made in the interests of a newer technic intended to assure better reception. And this despite many successful broadcasts of various choral organizations, of both sexes, and including the massed chorus at the annual Intercollegiate Glee Club Olympics.



DAN GRIDLEY, PHILCO HOUR TENOR, CAUGHT IN THE ACT OF SINGING IN THE HOLLYWOOD BOWL, UNDER MONTEUX' BATON, BY DE BRU, FRENCH CARTOONIST

However, regardless of their obvious bid for popular favor, the Seiberling Singers in their modified state are not one of your ordinary barber shop fours. A quartet of fresh young voices whose possessors are skilled in clever, and when occasion demands, artistic part-singing, the Seiberlingers merit attention and consideration. On this memorable occasion they repeated several numbers which have won them far renown, not to mention honor, and in general conducted themselves gracefully and with refined abandon. That is in all save one instance, the same being the rapid execution of Mr. Black's arrangement of Rachmaninoff's more or less well known prelude.

James Melton, leader of the quartet and a veritable McCormack of the air, sang several familiar songs in his flawless manner. And, oh yes! the Singing Violins also took part in something or other.

Long, Long Ago. ("Theme" program, Columbia chain, Sept. 5). There is one uncomfortable thing about some of the Columbia "theme" programs and that is the titles. Of course this has nothing to do with the artistic merits (or demerits) of a feature, but it is much easier for a reviewer to refer to the Magnolia Hour or the Twilight Period. In setting down the title which graces the top of this account some apprehension was felt lest it be misleading. It sounds so much like a motion picture.

Yet in justice to the Columbia impresarios it must be said that the designations of their features are not without sense. The mood of the occasion, as well as the spirit, is invariably compatible with the appellation, and in their manufacturing the CBS shows at least a commendable ingenuity. Which brings us finally around to the broadcast under consideration.

"Long, Long Ago will take the radio audience back to the time of the old musical masters, by rendering such of their compositions as are characteristic of the period in which they lived." Thus saith the CBS prospectus. And in truth the first program was rather engrossing. Its compilers delved deep into the archives and brought out works perhaps never heard on the radio before. Included in the list were Senfi's Kling, Klang chorus, the minuet from Gretry-Mott's Les Nymphs de Diane,

William Byrd's Pavan and Galliard and Adam de le Hale's Robin Loves Me. All were accorded more or less commendable expositions by the ensemble, including the first, in which the solo voice struggled courageously against a too noisy bell-like accompaniment. A word should be said for the soprano who did so well with Byrd's Ah Silly Soul and for the violinist who so exquisitely played the obbligato. The program's exponents included, beside the soprano soloist, a mixed quartet and an orchestra.

Modern Symphony, (WOR, Sept. 5). Any speculation as to what constitutes a "modern symphony" was set at rest by this broadcast. The recipe, according to the WOR impresarios, is as follows; to one good pipe organ add a mediocre orchestra for "instrumental background," sprinkle with a program of popular, operatic and novelty numbers and serve with "colorful effects."

The combination of organ and orchestra is not new. But its designation as a modern symphony is; and in this respect, at least, the broadcast was interesting. But as a musical presentation it failed to incite applause of any appreciable duration whatever.

The orchestra led by George Earle was the chief offender and compelled Emil Velasco, the organist, to make heroic efforts to maintain some semblance of order in the company's manifestations. The program, if one cared for that sort of thing, just about passed muster.

Margaret Sittig and Male Quartet. (A.K. Hour, Sept. 8). The summer Atwater Kent broadcasts differ mainly from the winter series in one respect. During the regular music season its sponsors offer a new bill of artists each week. In the so-called off season, however, a permanent personnel is utilized; and in the period just drawing to a close the estimable Sittig Trio has borne the brunt of the instrumental manifestations. For its featured artist this particular Atwater Kent Hour presented Margaret Sittig, violinist of the trio in a brief recital.

Miss Sittig, as those acquainted with the artistic accomplishments of this ensemble are aware, is one of the main reasons for its standing. A capable and sincere musician, she can be relied on to give enjoyment in matters violinistic. Her technic is deft and accurate, her bow draws a tone of liquid purity, and her musicianly sense is admirable. Her list included Valdez' Gypsy Serenade and the Kreisler arrangement of Heuberger's Midnight Bells.

The male quartet, another unit of the summer personnel, is among the better ensembles of its kind. Perfect accord and clarity of diction coupled to singing of a high order make its appearances moments of beauty and delight. Its contributions included Now is the Month of Maying, On Wings of Song, Mattinata and Oley Speak's Sylvia, a

(Continued on page 17)

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Selected Broadcast

(Continued from page 16)

composition that holds the record for requests.

Frances Paperte, (NBC System, Sept. 9). Miss Paperte, formerly of the Chicago Civic Opera Company and a well known radio artist returned to the NBC microphones in a recital which was as commendable as it was brief. The management would have acted wisely had it allotted the entire period of the broadcast to the contralto, for, notwithstanding the satisfactory deportment of the assisting string trio, her singing merited a more extended presentation. She impressed with the the musicianship she displayed in La Forge's Estrellita, in La Colomba, arranged by Schindler and Sivella's La Girometta.

The string trio which does multiple duties in the NBC studios was heard in Debussy's First Arabesque, Bizet's Petit Mari, Petite Femme and Kreisler's Marche Miniature Viennoise.

DEPICTING SUNRISE

Santa Ana Combines Music With Lights

SANTA ANA, Sept. 12.—The Santa Ana Municipal Band, directed by D. C. Cianfoni, presented a novelty program in celebration of California Night before an enthusiastic audience of 15,000 drawn from many districts in Southern California.

Spanish and Indian music lent color to the program, which contained a vivid new overture, La Dame Americaine, by Mr. Cianfoni. Lacome's Suite Espanole was likewise applauded, and the Hymn to the Sun from Mascagni's Iris was accompanied by a multi-colored electrical display for which special stage settings were used. An effective chorus of 100, directed by Leon Eckles, furnished a thrilling climax to this successful community event. The score of the Hymn to the Sun, as arranged by Mr. Cianfoni, was designed to portray a typical California sunrise.

Similar programs are being presented by the Santa Ana Municipal Band under Mr. Cianfoni's direction, throughout its summer series of weekly symphonic concerts.

R. A.

NANTUCKET, MASS., Sept. 5.—Songs from the Orient and the tropics were featured at costume recitals given by Maud Cuney-Hare, pianist and specialist in folk lore, and William Richardson, baritone, on Aug. 13 and 16. Included in the programs were Creole songs arranged by Mrs. Hare, who gave short explanations of them. Granville Bantock, Hadley, Coleridge-Taylor, Strickland, de Falla, Obrados, Reyna, de Fuentes were also represented in a comprehensive list.

WATERLOO, IOWA, Sept. 11.—Mrs. Malcom C. Morse, formerly of Waco, Tex., has been engaged as choir director of Grace Methodist Episcopal Church.

THE TURN OF THE DIAL

United Symphony Orchestra will play the overture to Massenet's Phedre, Beethoven's first symphony and the Midsummer Night's Dream music of Mendelssohn. Symphonic Hour, WABC and Columbia chain; Sunday, Sept. 16, at 3 p. m.

Sacred works by Gounod, Tchaikovsky, Brahms, Grieg, Wagner and Dudley Buck in Cathedral Hour. WABC and Columbia chain; Sunday, Sept. 16, at 4 p. m.

Capitol Theatre "Family" will present program by the Capitol Grand Orchestra, David Mendoza conductor, and soloists under the direction of Major Edward Bowes. NBC System; Sunday, Sept. 16, at 7:20 p. m.

The Ceco Couriers, new CBS feature, in program of light classics. Orchestra, and vocal and instrumental soloists. WABC and Columbia chain; Monday, Sept. 17, at 8 p. m.

Ancient and modern American Negro music in General Motors Family Party. J. Rosamund Johnson, baritone, and Taylor Gordon, tenor, guest artists. NBC System; Sunday, Sept. 17, at 9:30 p. m.

Saint-Saëns' Samson and Delilah in English by the United Opera Company, over WOR and Columbia chain. Monday, Sept. 17, at 9 p. m.

Vincent Lopez and his orchestra; quartet and chorus in Kolster Radio Hour. WOR and Columbia chain; Wednesday, Sept. 19, at 10 p. m.

Lecocq's The Little Duke will be sung by the United Light Opera Company over WABC and Columbia chain; Thursday, Sept. 20, at 9 p. m.

The Gigue from Handel's Terpsichore, Castrucci's Sonata, the andantino from Schumann's G minor sonata and numbers by Schubert and Borodine-Kramer in Melodies and Memories feature. WABC and Columbia chain; Thursday, Sept. 20, at 10 p. m.

United Salon Orchestra will play numbers by Auber, Ponchielli, Granger, Liszt and Goldmark over WOR and Columbia chain; Friday, Sept. 21, at 10:30 p. m.

Sigurd Nilssen, baritone, Marja Bogucka, soprano, in program of newly published works for voice and piano under the direction of Mary Damrosch. NBC System; Sunday, Sept. 16, at 1:30 p. m.

Continental in operatic excerpts. NBC System; Sunday, Sept. 16, at 3 p. m.

Maurice Tyler, tenor, and string orchestra in recital. NBC System; Sunday, Sept. 16, at 4:30 p. m.

Reinold Werrenrath in inaugural program of lecture-recitals, titled Famous Songs and Those Who Made Them. NBC System; Sunday, Sept. 16, at 7 p. m.

Graham McNamee, baritone and the

Sittig Trio in Atwater Kent Hour, NBC System; Sunday, Sept. 16, at 9:15 p. m.

Planquette's The Chimes of Normandy in new series of light opera presentations. National Light Opera Company. NBC System; Sunday, Sept. 16, at 10:15 p. m.

Verdi's Aida will open the National Grand Opera season for 1928-29. Cesare Sodero, conductor. NBC System; Monday, Sept. 17, at 10:30 p. m.

Leland Logan, tenor, and Edwinn Grasse, violinist, both blind, in program by the American Foundation for the Blind. NBC System; Tuesday, Sept. 18, at 7 p. m.

Ernestine Schumann Heink, John Charles Thomas, Fannie Brice and Paul Whiteman and Vincent Lopez with their orchestras will be heard in Radio Industries Banquet to be broadcast over the NBC and Columbia systems; Tuesday, Sept. 18.

Victor Herbert's The Fortune Teller with Jessica Dragonette and Colin O'More. Philco Hour. NBC System; Wednesday, Sept. 19, at 9 p. m.

United States Navy Band, Charles Benter, director, in Sousa program. NBC System; Thursday, Sept. 20, at 7 p. m.

George Barrere, flutist; the NBC Grand Opera Quartet, and concert orchestra under Cesare Sodero in National Broadcasting and Concert Bureau musicale. NBC System; Friday, Sept. 21, at 10 p. m.

Milady's Musicians in program by Mozart, Morely, Beethoven, Schubert and Purcell. NBC System; Friday, Sept. 21, at 8 p. m.

Low White, organist, in Beethoven program. NBC System; Saturday, Sept. 22, at 8 p. m.

Parnassus Trio in daily morning concerts, except Sunday, at 8. NBC System.

ALDA FILES DIVORCE SUIT AGAINST GATTI-CASAZZA

FRANCES ALDA, soprano of the Metropolitan Opera Company, has filed a suit for divorce from Giulio Gatti-Casazza, general manager of the company. Her application was made in Nogales, Sonora, Mexico, on the ground of incompatibility of temperament. Mme. Alda and Mr. Gatti-Casazza were married on April 3, 1910, two years after they had joined the Metropolitan. Mme. Alda announces that she and Mr. Gatti remain good friends, and that she will continue to sing at the Metropolitan.



EUGENIE WEHRMANN-SCHAFFNER, NEW ORLEANS PIANIST—WHO BESIDES HER USUAL ROUND OF CONCERTS HAS BEEN BOOKED TO APPEAR WITH THE MARK KAISER STRING QUARTET THIS FALL

LUCCHESI WELCOMED HOME

SAN ANTONIO, TEX., Sept. 11.—Josephine Lucchese, coloratura soprano, who has been spending the summer in this, her native city, after a tour of Europe in opera and concert, appeared in recital on Aug. 30 at the Municipal Auditorium under the management of Edith Resch.

Songs by Schubert, Strauss, Lemaire and Massenet, Spanish airs by Abades and Font, Italian numbers and songs in English by Levenson, Oliver and Leon were received with demands for more. The Mad Scene from Lucia di Lammermoor, sung in costume, displayed Mme. Lucchese's exceptional dramatic gifts.

Dorothy Borchers, who played the accompaniments, was heard in solo numbers by Delibes-Dohnanyi and Arnold. Eulalia Sanchez contributed flute obbligati. G. M.

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LONDON INDULGES IN A NOVELTY OR TWO

(Continued from page 8)

version of the C minor fugue. As an occasional *jeu d'esprit* it may be all very well; but one must not be asked to accord it either the reverence of authority or the acceptance of authentic tradition. It is a far cry from Bach to the magnequence of Bayreuth!

Sowerby's Sonorous Score

The first of the all-too-few American works promised in the present promenade season was Leo Sowerby's overture, *Comes Autumn Time*. None too sympathetically presented, it yet impressed, by a certain somber beauty of color and by something suggestive of metallic substance, a kind of enamelled bronze, through which, though rich hues make their pattern on the surface, the under-metal shows with all its subtlety of shading and shadowed glamor. Bliss Carman has left the green translucent quietudes of his *Sea-Children* idylls in the basic poem, left, also, the tensed-into-marble raptures of passion-gripped Sappho. Yet some of these spiritual elements enter in to color the pageant of this procession of autumnal images clad in the symbolism of the Orient.

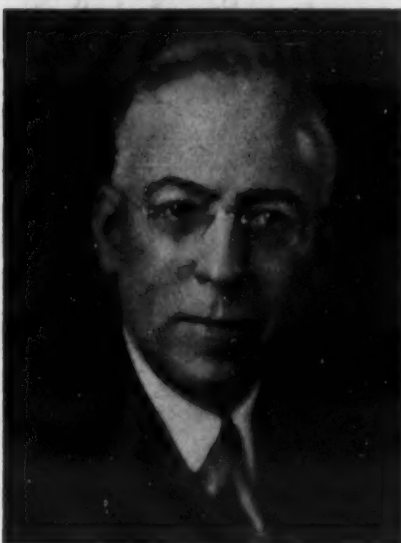
The word somber, used earlier in connection with this music, is only meant in the sense of color texture; the spirit of the music is that of triumph and that glorified picture of nature when the green of leaves turns to fire and gold, and falling, spreads a regal pall over summer. The work has at its poetry and poignancy, but the dominant mood is that of heroism, which accepts all life without bitter

retrospect and finds all good in its own right. A strong note, an American note, even though one has heard more individual Sowerby music.

Two dull London first performances rounded off the promenade week. The first was the *Parergon* to the *Sinfonia Domestica* written by Richard Strauss in form of a work for piano (left hand only) and orchestra, specially composed for the one-armed German pianist, Paul Wittgenstein, who lost his right arm in the war and now bravely endeavors to carry on pianism with his left alone. The work is a bore, and its *bravura* being of a particularly machine-made order. Wittgenstein deserved a better tribute.

The other new work was a symphony in D by George Sampson, Mendelssohn scholar of the Royal Academy of Music, just back from travel-studies abroad. These last have not taken his mind beyond Victorian England or enlarged his curiously scholastic outlook. The symphony is laid out in three entirely unindividual movements, of which the center one is a theme and variations. Throughout one awaits a single individual utterance. One waits vainly. Sampson is like a dry sponge which has sopped up Elgar and—sopped up more Elgar and—simply exudes Elgar and nothing but Elgar. That is to say, of course, that to exude Elgar is really to exude Wagner, but Wagner greatly watered-down by an English streak of well-mannered sentimentality and sentimentousness. This is truly a Sampson who has elected to remain with the Philistines rather than shake the pillars of Dagon's temple to manifest the true omnipotence.

THE MAYHEW STUDIOS OPEN



CHARLES E. MAYHEW, WHO HAS BEEN TEACHING VOICE AT OBERLIN CONSERVATORY, IS INAUGURATING THE MAYHEW STUDIOS IN CLEVELAND, THIS FALL, IN WHICH HE AND MRS. MAYHEW ARE COOPERATING

OPENS CLEVELAND STUDIO

CLEVELAND, Sept. 11.—Studios are being opened in Cleveland, Lakewood and Elyria by Charles E. Mayhew and Mrs. Mayhew. Both taught singing at the Pittsburgh Musical Institute for eight years, Mrs. Mayhew conducting classes in sight-singing and ear-training, also. Since 1926 Mr. Mayhew has been an instructor at the Oberlin Conservatory of Music. Mrs. Mayhew taught children's singing classes in the Conservatory's junior department and conducted the choral of the Elyria Musical Art Society. There Cleveland studio is situated in the Fine Arts Bldg.

Schumann's Daughter Speaks of Memories

(Continued from page 10)

winter, she passes her time quietly, reading and playing piano "for my own amusement." In summer, though, her time is more occupied. For a month, she goes every day for a sail on the Lake. She goes at two in the afternoon, and returns by nine. That is her holiday.

"My sister and I take a month's season ticket," she told me, "it comes out cheaper that way. I look forward to it so, it's so refreshing, getting all that fine lake air." In summer, too, many visitors come; friends, and admirers sent by friends in all parts of the world. And, her companion told me quietly, though it tires Fräulein Schumann to receive them all, she enjoys it.

Of past glories, she mentioned only briefly the brilliant and happy times in her mother's household, when Brahms was an almost daily visitor, discussing his new works, and playing bars of them over for Frau Clara, whose opinion was consulted on every bar he wrote. Memories that seemed to please her, were awakened by the greetings I brought her from Mathilde Verne, who was "one of our most talented and brilliant pupils. We were so fond of her—my mother and I always had an especially soft spot for her."

BOOKED IN CHICAGO

CINCINNATI, Sept. 5.—Ralph Briggs, who received the bachelor of music degree at the close of the Cincinnati Conservatory's summer session, will give a number of recitals this season in Chicago, where he has opened a piano studio.

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Names and What Their Owners Are Doing

Berenice Manners, soprano, pupil of Estelle Liebling, has been engaged for three years by Florenz Ziegfeld, and will make her first appearance under his management in Whoopee. Miss Manners previously played the part of Laura in My Maryland for a season.

MERIDEN, CONN., Sept. 12.—Carmela Ponselle has been spending a few days at her home in this city, following a vacation at Blue Mountain Lodge. She also visited her sister, Rosa Ponselle, at Lake Placid. Her autumn tour of the middle west begins shortly, and a winter engagement calls for an appearance in New Britain in January.

A re-engagement for next season was an outcome of Paul Althouse's appearance on Aug. 17 at the seventh symphony evening given at Nordeney, Germany, under the conductorship of Josef Frischen. Mr. Althouse sang arias from Tosca and L'Africaine, two Wagnerian excerpts and three songs with piano accompaniment.

The Mendelssohn Choir of Pittsburgh has signed contracts for the services of Frederic Baer, who will appear with that organization, Dec. 4, in a performance of The New Life by Wolf-Ferrari.

The Singers Club of Cleveland has engaged Elsa Alsen for a concert on April 24.

The Berlin Philharmonic Orchestra has engaged Richard Crooks as soloist for one of its fall concerts. Other artists booked to appear with this organization during the season include Henri Marteau, Claudio Arrau, Heinrich Schlusnus, Lucie Caffaret, Marta Linz, Georg Bertram, Maria Basca, Enrico Mainardi and Mafalda Salvatini. The conductors will be Oskar Fried, Franz Mikorey, Jssy Dobrowen, Hans Weisbach, Ernst Wendel, Leopold Reichwein, Leo Blech, Richard Richter, Franz von Hoesslin and Ernst von Dohnanyi.

CINCINNATI, Sept. 12.—Tom Rider, formerly a pupil of John Hoffmann, of the Cincinnati Conservatory of Music, is with The Golden Dawn Company in its second season.

Lenora Sparkes spent a month's vacation in the Adirondacks preliminary to her concert tour, which begins the latter part of September. Miss Sparkes will present two programs this season, one of a general character and the other being entitled An Evening with Schubert in association with Frederick H. Cheeswright, pianist.

Ralph Leopold, pianist, who was the guest of his sister, Mrs. Newton D. Baker, in Cleveland, during August, left that city early in this month to visit friends in the Catskills. Mr. Leopold plans to return to New York on Sept. 27.

Seneca Pierce, baritone, who was spending the summer abroad, arrived in New York on the Majestic, Sept. 11. On June 13 Mr. Pierce gave a successful Paris recital, being well received by a critical audience. Mr. Pierce will reopen his New York voice studios on Sept. 15.

When Herbert Hoover addressed residents of West Branch, Iowa, his native city, on Aug. 21, Ilsa Niemack played the Iowa Corn Song on her violin, being introduced by the Governor of the state. Miss Niemack will begin her concert season on Sept. 26 with an appearance in Ellendale, N. D., for the state convention of the Women's Federated Clubs. Other engagements are in Sioux City, Iowa, on Nov. 8; Ames, Iowa; Hastings, Neb.; Jackson, Tenn.; Dayton, O.; Clarksburg, W. Va., and Danbury, Conn.

Ellen Ballon's Canadian concert tour will begin with a piano concert in London, Ont., on Oct. 22, and conclude with an engagement in Quebec on Dec. 4. After this, Miss Ballon will return to the United States to fulfill bookings which include an appearance in Dayton.

Isabel Burnada, Canadian contralto, was scheduled to return from Europe on the Carmania, arriving Sept. 9. She will remain in New York until February and will be heard in concerts in the east during the early months of the coming season.

Emily Roosevelt, dramatic soprano, will open the season with the Philadelphia Civic Opera Company as Aida, and is preparing for a tour of the west.

Before sailing for Europe, Kathryn Meisle, contralto of the Chicago Civic Opera Company, made her first recordings under her new contract with the Brunswick Phonograph Company. Miss Meisle sang Ah! mon fils from Le Prophète, Printemps qui commence from Samson et Delila, and two English songs, In the Luxembourg Gardens by Kathleen Lockhart Manning of Los Angeles, and Coming Home by Willeby.

May Muckle, English 'cellist, who has not been heard in America for several seasons, will return this fall for another coast tour, and will also be heard in recital in New York under the management of Annie Friedberg.

Carl Paige Wood, organist, gave a recital at University Temple, covering a wide range of literature and showing excellent musicianship and technique.

NEW ORLEANS, Sept. 11.—Edwina Behre, New York pianist and teacher, gave a private recital at the home of her parents on Aug. 30.

CINCINNATI, Sept. 11.—Burnet C. Tuthill, general manager of the Cincinnati Conservatory of Music, and Mrs. Tuthill, spent August at Quogue House, L. I., their home.



ROBERT ELWYN, TENOR, ON A VACATION IN THE MOUNTAINS AFTER SUMMER ENGAGEMENTS AT THE STADIUM UNDER COATES, AT THE STEEL PIER IN ATLANTIC CITY AND AT VARIOUS SUMMER FESTIVALS

MADISON, N. H., Sept. 11.—A concert by Olga Warren, singer, and Stuart Ross, pianist, was a feature of the summer season conducted by Frederick Warren in the new open air theatre at The Majors. Both artists were received with much approbation.

Four part scholarships are announced by Whitney Tew, New York singing teacher. Free auditions, open to speakers as well as singers, will be held on Tuesday and Friday afternoons during September and October. Two of the scholarships will be awarded to singers, and two to speakers.

Following its annual custom, the New York String Quartet reunited at its summer camp, Bayview, near Burlington, Vt., in August. Previously the members, Messrs. Cadek, Siskovsky, Schwab, and Vaska, had been taking vacations after a season which called for some eighty appearances. They are now rehearsing, new and other works for performances in the coming season.

Returning to New York after an extended vacation in France, Italy and Switzerland, Adelaide Gescheidt, teacher of singing, reopened her studios on

Sept. 10. Representative exponents of Miss Gescheidt's method include Fred Patton, Irene Williams, Judson House, Frederic Baer, Charles Stratton, Charles Massinger, Mary Craig, Frank Cuthbert, Ann Cornwell Strike, Mary Hopple, Earl Weatherford, Llewellyn Roberts and Foster Miller.

The London String Quartet was so well received in Havana last season, appearing under the auspices of the Pro-Arte Society, that it has been re-engaged for 1928-1929, and will give three Havana concerts in the first week in April. This booking will mark the Quartet's fifth appearance in that city.

Yelly d'Aranyi Hungarian violinist, will make her first Chicago appearance on Feb. 15 and 16, as soloist with the Chicago Symphony Orchestra under the direction of Frederick Stock.

Willem Durieux, Dutch 'cellist, is booked to appear with the Reading Symphony Orchestra in Reading, Pa. on Feb. 10.

Myra Hess has been engaged for a pair of concerts as piano soloist with the Cleveland Orchestra, Nikolai Sokoloff conducting. This will be Miss Hess' first Cleveland appearance since she came to America in 1922.

Emma Roberts, contralto, has appeared this summer at Newport and Bar Harbor, and will be heard next season in Washington.

Edwin Swain's mid-western tour will begin in Indianapolis on Nov. 9 as baritone soloist with the Matinee Musical Club.

CHICAGO, Sept. 11.—Bookings for Ruth Redefor, pianist, include: Jordan Hall, Boston, Oct. 17; Academy of Music (Foyer), Philadelphia, Oct. 21, and Guild Theatre, New York, Oct. 28. Miss Redefor is being presented by Recital Management Arthur Judson.

Spending a vacation at Martha's Vineyard, Louise Arnoux has been preparing a lecture on French folk songs to be delivered before the American Women's Association. Lucy Bogue, her manager, is an active member of the Association and has charge of its musical activities.

PHILADELPHIA, Sept. 12.—The Pennsylvania Grand Opera Company announces the engagement of Stanislas Vesta, tenor, who will sing for the first time in America in Kovantchina.

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REVIEWING THE MUSIC OF CHILDHOOD

By
Sydney
Dalton

THE music of childhood, like the literature of childhood, is of two kinds: it may be for children or it may be about them. Some stories, like Barrie's Sentimental Tommy, or Kenneth Grahame's The Golden Age, deal fascinatingly with the early years of childhood. But they are written for the grown-ups who retain sufficient imagination to relive their happy, romantic past. In music, too, we have such works as Debussy's The Children's Corner, painting in glowing colors incidents dear to any child. But these, again are about, but not for children. They require the technic and musician-ship of maturity for their interpretation.

The Adventures of Bobby

Hugo Riesenfeld, in his set of four pieces entitled Children's Suite (G. Schirmer), has couched his thoughts in a technical mold that is not for the groping fingers of those about whom

he writes. In fact, the pieces demand considerable pianistic ability and a lively imagination. Their titles are Bobby Plays Horsy, Bobby Bumps His Knee, Bobby Takes His First Dancing Lesson and Bobby Plays Soldier.

A Bit o' Scotch Plaid, by Lucina Jewell, and The Sportive Cricket, by Anna von Wohlfarth-Grille, Schirmer prints, are, on the other hand, pieces that young pupils who have reached the third grade may play and enjoy. The first of these is a study in rhythm, and makes use of the sturdy Scotch rhythm, rather than any peculiarities of the scale. Anna von Wohlfarth-Grille's piece is a bright, well-written number.

New Wine in New Bottles

Three more piano pieces in modern dance rhythms, composed by Charles Repper, offer the fascination that is always to be found in this writer's works. They are entitled Silver Shadows (an Argentine Tango), Desert Stars (Orientale) and The Feather Fan (a slow waltz). Mr. Repper has a truly remarkable talent for turning modern dance forms to his purpose. Modernizing the old adage somewhat, we find here new and refreshing wine poured into new attractive bottles.

The Scotch have had their share in this review, so it is only fair that the Irish should be given their chance. Harvey Gaul is their champion in two piano numbers, The Singin' Girl o' Antrim and The Whistlin' Boy o' Galway (Carl Fischer). Original bits of music, these, and full of real Irishism. The Whistlin' Boy o' Galway is evidently an excitable youth, as he works his tune up into a heavy climax.

Among the New Songs

The publishers of Robert Braine's song, Dawn Awakes! (Arthur P. Schmidt Co.) evidently have already had, or anticipate, a large sale for it as it is published in three keys. It is one of those short, to-the-point songs that rapidly work up to a climax and end abruptly.

G. A. Grant-Schaefer's Night Wind's Message, another Schmidt publication, is a Chippewa Indian love song. Like the generality of this composer's pieces, it has an attractive melody, and makes striking use of short descending chromatic passages here and there. There are two keys.

In White Clouds (Oliver Ditson Co.) for which she has also done the words, Kathleen Lockhart Manning has again achieved one of her polished song etchings. It is a little fancy that immediately strikes the ear as being at once

true and complete. It is put out for high and low voices.

A Suitable Encore

Another little song that has a singable, lingering melody is An Old Forgotten Note, by Harvey Gaul, dedicated to Edward Johnson. It should be particularly useful as an encore number. There are keys for high and medium voices.

Lily Strickland's The Road to Home is a vigorous song with a march swing that sets off the words admirably. It depicts one's longing for the homeland, and, as it ends with a phrase from My Country 'tis of Thee, or God Save the King, as the case may be, it may be sung with equal sincerity by an American or an Englishman. There are two keys.

Other recent Ditson publications include Once on a Radiant Morning, by Alice Shaw, and You and I Together, by Margaret Carreau. The former is issued for high and low voices, the other for medium and low.

For the Church

The following choruses for use in the church service have been received. The quality of the works is, as a rule, of a very high order, and choir directors who desire to add new numbers of merit to their literature will find among them many of the choicest products of our present-day church composers.

From the H. W. Gray Co.: The Lord's Prayer, by Fred. Shattuck; Blessed are the Pure in Heart, Praise Ye the Lord! and Blessed is He that Cometh, by W. R. Voris; At the Lamb's High Feast We Sing (Easter) and Bow Down Thine Ear, O Lord (Lent) by Tustin Baker; The Knight of Bethlehem, Fairest Lord Jesus and a two-part chorus for unchanged voices, The Lord is My Shepherd, by Peter Christian Lutkin; Eventide, by John E. West; Behold the Lamb of God, by Norman Landis; God of the Open Air, by W. A. Goldsworthy; Let not Your Heart be Troubled, by Frederick Stanley Smith; O Holy Jesus, by Palestrina, arranged for women's voices by E. Harold Geer; O Israel, Return Unto the Lord Your God, by Frank L. Sealey; Invitations, according to the revised rubric, by Frank Howard Warner and George Matthew; Praise Ye the Name of the Lord, for women's voices, unaccompanied, by P. Tchesnokoff, arranged by Ivan T. Gorakhoff; An Easter Litany, for two choirs, by Clarence Dickinson; Let now the Heavenly Hosts (Easter), by William Y. Webb; While Shepherds Watched by Night, an unaccompanied Christmas carol, by W. R. Voris.

From the Oliver Ditson Co.: He Leads Us On, by George B. Nevin; Let There be Light, by W. R. Spence; Sing Ye Faithful, Sing With Gladness, by R. M. Stults; Jesus, Still Lead on and Benedictus es Domine, by Russell Broughton; Great is the Lord, by Alfred Wooler; Holy, Holy, Holy, Lord and Come Unto Me, Ye Weary, by Charles Huerter; O Lord, Hear Us Now, as We Pray, by John Spencer Camp; The Lord is My Strength, by Frank E. Ward; Fierce Was the Wild Billow, by William Lester; Trustingly, Trustingly, by Samuel Richard Gaines; Let This Mind be in You (men's voices) and He Leads Us On (women's voices), by George B. Nevin.

From G. Schirmer: He Who Would Valiant be, by Russell Broughton; God that Madest Earth and Heaven, by Charles Huerter; A Ballad of Christ on the Waters, for five-part chorus, by Edward Shippen Barnes; The Seven Vials, an eight-part chorus from Paolo Gallico's oratorio, The Apocalypse, and a setting for male voices of Edgar Allan Poe's Hymn, by Walter Ruel Cowles.

From Carl Fischer: Blessed Art Thou, O Lord, by A. Monestel; Jubilate in F, by the same composer; Be Thou Exalted O God, Christ Whose Glory Fills the Skies and Peace I Leave With You, by Stanley T. Reiff; In the Cross of Christ I Glory and Jesus Savior Pilot Me, by John Winter Thompson; three numbers for male voices a cappella, Sanctus, by Bernhard Anselm Weber; Day of Sorrow, Day of Weeping, from an unknown requiem; Lord Have Mercy, by G. Foelmer.

From Arthur P. Schmidt Co.: Lord, as to Thy Dear Cross We Flee, by Edward Shippen Barnes; O Love Divine That Stoops to Share, by J. Sebastian Matthews; Magnificat and Nunc Dimittis in B Flat, by T. Tertius Noble.

From G. Ricordi & Co.: My God, How Wonderful Thou Art, by C. Edgar Ford; an arrangement for male voices, made by Marc Andrews, of Arcadelt's Ave Maria, with the Latin words only.

From Clayton F. Summy Co.: Through the Day Thy Love has Spared Us and As Now the Sun's Declining Rays, by Paul Ambrose.

From J. & W. Chester: a Carol for Christmas day, entitled All Ye Who are to Mirth Inclined, by Edwin Farkell.

A collection of fifteen short numbers, including hymns, prayers and folk melodies, in English, Hebrew and Yiddish, designed for synagogue, school and home, and entitled The Jewish Year in Song, by A. W. Binder (G. Schirmer.)

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Concerning Chavez

(Continued from page 5)

positions. Since his return from Europe he has devoted the larger share of his time to creativity. Last winter he spent in New York.

"New York is particularly interesting because of its diversity," Mr. Chavez said. "It absorbs everything." His violin sonatas were written here.

Many of Chavez's works have been heard, his three sonatas, for cello and piano, piano, and violin and piano, respectively, the opus known as "36," and his piano sonata in four movements, particularly.

In speaking about the music one hears in New York Mr. Chavez contended that works of a quality which now place them in the repertoire of the Metropolitan Opera House should be produced at popular theatres where cheaper prices prevail. The expense of elaborate productions could easily be met in large houses, and the composer believes the general public would react with pleasure to the very best if it were not too obviously labelled classical.

"An audience, in a big commercial house really does not know whether a certain overture (everything is called an overture in the movies, from a ballet to a bit on a musical saw) is supposed to be good, bad, or indifferent, artistically speaking, and what is better, doesn't care unless it is told. Nor does it care whether the music is classical, romantic or modern. The general public has no prejudice for or against art, for the obvious reason that it has never stopped to think about it. It is only upon pedagogic insistence that the man on the street takes fright. Left to himself the average individual seems to have a curious habit of enjoying the so-called 'good' and eventually rejecting the 'bad.'"

NORMAL PIANO CLASS

PITTSBURGH, Aug. 29.—The Pittsburgh Musical Institute conducted a normal class in methods and materials in piano instruction on Aug. 9 and 10, Blanche Fox Steenman being in charge. The principles of pedagogy, musical literature, studio equipment, ensemble compositions, lessons for beginners, sight reading, ear training, harmony, history and appreciation were topics considered. A recital was also given.

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KARL YOUNG, AMERICAN PIANIST AND TEACHER, HAS BEEN ADDED TO THE ROSTER OF PIANO TEACHERS AT THE CLEVELAND INSTITUTE

AT CLEVELAND INSTITUTE New Appointments Made To Teaching Staff

CLEVELAND, Sept. 11.—The Cleveland Institute of Music announces that Russell V. Morgan has been appointed head of the department of public school music. The department is affiliated with Western Reserve University and the Cleveland School of Education and offers a four-year course leading to the degree of bachelor of education conferred by the university.

The Institute further states that Karl Young is appointed to the piano department, of which Beryl Rubinstein is director. Mr. Young is an American musician, a graduate of the Cincinnati Conservatory of Music and a pupil of Carl Friedberg of the Institute of Musical Art in New York. He also studied in Paris with Isidor Philip, Marguerite Long and Jeano Gallon. After making his debut as a solo pianist in Paris last year, he was head elsewhere on the Continent and in this country.

Bertha Kendall joins the piano faculty from Laurel School, where she has been

Stravinsky Writes Dance For Ida Rubinstein

MILAN, Sept. 2.—Nine new ballets will be presented by Ida Rubinstein in a series of programs she is preparing for her coming season in Paris. At the close of this engagement, Miss Rubinstein will visit leading cities of Europe, including Milan. Scandiani, general director of the Scala, has already completed arrangements for her appearance here. Three new ballets will be given each night. Stravinsky has written *La Vierge des Glaciers* especially for Miss Rubinstein, and she has also received the manuscript of *Balletto Spaghola*, a new composition by Ravel for which she is arranging a ballet. *Les Noces de Psyche*, by Bach, orchestrated by Donnager, will be danced in eighteenth century costumes. For *Le Jardin Enchanté de la Fée Alcine*, in reality an episode of Ariosto's *Orlando Furioso*, the music was written by George Auric. Other ballets to be presented are *David*, by Henry Saughet; *La Combattimento di Tancred e Clorinda*, Monteverdi; *La Princesse Cygne*, by Rimsky-Korsakoff, and Stravinsky's *Apollo*. Miss Rubinstein has the sole right of interpretation of this last-named, throughout Europe. The ballet numbers fifty-seven, the instructors are Signora Miginsky and Leonide Miassine. Costumes and sets have been designed by Alexander Benitt. F. C.

teaching. She is a graduate of Bradford Academy and has been a pupil of Heinrich Gabbard and Wesley Weyman in piano, and of Lucina Jewell in harmony.

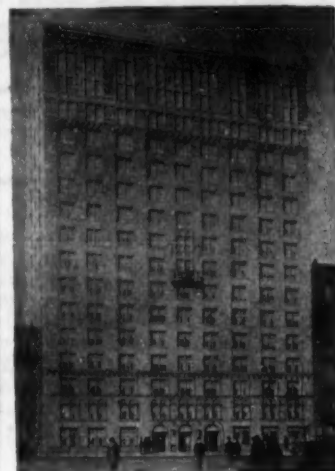
Ann McDougale has been appointed assistant instructor in the same department. She is a graduate of Cincinnati College of Music, and a student of Albino Gorno.

JENNIE TILLOTSON DEAD

Mrs. Jennie A. Tillotson died on Aug. 22 in the Travelers Home, Pavilion, New York. Betty Tillotson, New York concert manager, is her daughter.

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Leon Sampaix, pianist, is to teach in New York during the coming season. His first association with music in America was as instructor at the Peabody Conservatory of Music in Baltimore; previously he had been engaged in such European centers as Brussels, Vienna, Berlin and Paris. It was when he was in Berlin that Mr. Sampaix was chosen, in a competitive examination, for the Peabody post.

After several years at the Peabody Conservatory, Mr. Sampaix returned to Belgium, concertizing in that country as well as in Germany, France and Holland, and appearing in joint recitals with Eugene Ysaye and César Thomson. Later he came back to America as head of the piano department of the Ithaca Conservatory, and it was through his influence that Mr. Thomson became connected with that institution.

Mr. Sampaix has often been heard in recitals in New York, Chicago and Boston, and plans to continue his concert work. In his New York studio, on Central Park West, Mr. Sampaix will conduct courses for professionals, students and teachers, as well as junior and master classes. He announces two scholarships in each course, closing applications for these on Sept. 25.

Coming back to the United States from Berlin, where his master class closed at the end of August, Sergei

SAMPAIX COMES TO NEW YORK



LEON SAMPAIX, PIANIST AND WELL-KNOWN TEACHER, WHO IS OPENING A STUDIO IN NEW YORK THIS COMING SEASON

Klibansky is preparing to open his New York studio on Sept. 17, and will also conduct classes in Boston and in Columbus. Tilly de Garmo, a singer from Mr. Klibansky's studio, has been re-engaged by the State Opera House in Berlin; Lauritz Melchior is again to sing leading tenor rôles at the Opera in Hamburg; Walter Jankuhn will take part in the Berlin production of The Princess of Chicago.

MASTER CLASS CLOSES

*Edwin Hughes Has Taught
Pupils From Many States*

Edwin Hughes' twelfth annual summer master class for pianists and teachers in New York ended Aug. 11. Attendants came from Alabama, Arkansas, Connecticut, Florida, Georgia, Illinois, Indiana, Iowa, Kansas, Kentucky, Louisiana, Massachusetts, Mississippi, Missouri, New Jersey, New York, Nebraska, North Carolina, Ohio, Oklahoma, Tennessee, Texas and Virginia, in addition to the District of Columbia, Canada and Czechoslovakia.

In the course of the series recital programs of outstanding merit were given by professional pupils. Major works of Bach, Beethoven, Brahms, Mozart, Schumann, Chopin, Liszt, Rubinstein and Rachmaninoff were presented, besides important shorter compositions of Debussy, Ravel, Scriabin, Dohnanyi and others. Those who took part in these recitals included Clay Coss, Jack Lloyd Crouch, Alton Jones, Marvine Green, Anca Seidlova and Lois Spencer.

The recital series was brought to a close on Aug. 8 with a two-piano program of compositions by Bach, Brahms, Daniel Gregory Mason, Mary Howe and Rachmaninoff, played by Mr. and Mrs. Hughes with that fine style which characterizes all their work.

Mr. Hughes will make his first New York appearance of the coming season on Nov. 17 at a recital of two-piano music in Town Hall with Jewel Bethany Hughes. He will be heard later in the season at the same hall in a solo recital, besides filling out-of-town engagements. In addition to his concert work, Mr. Hughes will continue to teach a class of advanced and professional pianists in New York.

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COPELAND'S LECTURES

Aaron Copland will begin a course of twelve lectures on modern music at the New School for Social Research, 465 West Twenty-third Street, New York, on Oct. 1.

His subjects are announced as follows: General Survey (Aesthetics of Modern Music), Boris Godounoff (Realism of Moussorgsky), Pelléas et Mélisande (Impressionism of Debussy), Das Lied von der Erde (Post-Romanticism of Mahler), Daphnis et Chloé (Post-Impressionism of Ravel), Pierrot Lunaire (Expressionism of Schönberg), Le Sacre du Printemps (Dynamism of Stravinsky), Prometheus (Mysticism of Scriabin), Creation du Monde (Lyricism of Milhaud), Das Marienleben (Neo-Classicism of Hindemith), Oedipus Rex (Objectivism of Stravinsky), Summary (Lesser Masterworks).

Mr. Copland's classes will be open to laymen as well as to musicians, it is announced. No general tuition fee is charged at the New School, which offers thirty courses on various arts, psychology and other topics designed to be of everyday cultural value. Dr. Alvin S. Johnson is director.

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Piastro Leads Novel Music

Gives San Francisco Lengthy Program

SAN FRANCISCO, Sept. 11.—Michel Piastro conducted the ninth of the summer symphony programs before a large audience in Dreamland Auditorium on Aug. 21. The program lasted over two hours and contained so many appetizers that a large part of the audience walked out before the main course, Tchaikovsky's fifth symphony, which was the best played of any number. But the symphony audiences know that work, and so does the orchestra, and a San Francisco audience will not sit through more than a certain amount of music. The preceding items had the virtue of novelty.

Scheinpflug's overture to a Comedy of Shakespeare proved melodious clowning. The orchestra did its best to co-operate with its erstwhile concertmaster, but complete co-ordination was not conspicuously in evidence. However, the spirit was willing and the audience—at least that part of it which had arrived by half-past eight o'clock, accepted the work with evident pleasure.

Arensky to the Fore

The Arensky Variations on a theme of Tchaikovsky fared better. In spite of the usual furbelows beloved by variation writers, the theme and the orchestration contained undeniably lovely moments. On the whole, this music was beautifully played.

Avshalomoff's The Death of Kin Sei was decidedly interesting. It is the concluding episode in a Japanese ballet, and while it is doubtful if a Japanese audience would accept it as authoritative, the music is sufficiently atmospheric to be fairly convincing to American ears—even to those accustomed to the Chinese and Japanese music as heard in our oriental quarters. The ballet had not been played in San Francisco previously, and neither had the fantasia which followed—Dargomijsky's Cosatschoque. This was an entertaining confection—colorful and enjoyable.

Following the novelties Mr. Piastro was given an ovation, the friendliness of which was emphasized by many bouquets of flowers.

Soloist Has Respite

Then Michel Penha, first 'cellist, who had been missed from his usual seat on the platform, appeared to play Saint-Saëns concerto in A minor. He gave it a highly sentimentalized reading and was rewarded with much applause. Following his last curtain call, Mr. Penha disappeared, not to return. It was the first time a member of the orchestra had been freed from his duties with the ensemble by virtue of a solo appearance on the program.

Lajos Fenster was concertmaster. It was his first appearance with the orchestra during the summer season.
MARJORY M. FISHER.

LONG BEACH EVENTS

LONG BEACH, CAL., Sept. 11.—Abbie Whiteside, who has closed her master class in piano technic in Los Angeles, spent a few days in Long Beach and addressed a meeting of the Musical Arts Club on Aug. 15. Another New York guest was Mrs. F. N. Shepherd, vocalist. John Ardizoni, voice teacher and soloist, gave a concert, assisted by pupils at the Pacific Southwest Exposition, Aug. 19.

Joseph Ballantyne, vocal teacher and director of St. Anthony's Choir and of the Long Beach Choral-Oratorio Society has returned from a vacation spent at his summer home in Ogden Canyon, near Ogden, Utah.

A. M. G.

Boston Awaits Busy October

Symphony's Season Will Be Forty-Eighth

BOSTON, Sept. 12.—The opening of the Boston Symphony Orchestra's forty-eighth season on Oct. 5 will mark the beginning of what promises to be the most active autumn period this city has ever experienced. Both the Friday afternoon and Saturday evening orchestral series were solidly subscribed last spring. There will also be a series of five Monday evening and five Tuesday afternoon concerts, in addition to Pension Fund programs on Sunday afternoons.

Serge Koussevitzky, conductor of the Boston Symphony, will give his second double bass recital in America on Oct. 15.

On Sunday Afternoons

Sunday afternoon concerts in Symphony Hall will be opened by Fritz Kreisler on Oct. 14. Geraldine Farrar will sing the following Sunday, and on Oct. 28, there will be a concert by the English Singers.

Vladimir Horowitz will return for a second recital in Symphony Hall on Sunday evening, Oct. 21. Leon Theremin is to bring music from the ether on Sunday afternoon, Oct. 7; on Sunday evening, Oct. 28, Pompeo's Band will give a concert with Maria Mantovani, soprano, as soloist.

Mabel W. Daniels, composer, visited the MacDowell Club early in the summer and was busy with several new choruses which are to be published in the fall. She is now a guest at the Walpole Inn, Walpole, N. H., where she will remain until late in September.

Wendell H. Luce, concert manager, has moved his offices from Trinity Court, 175 Dartmouth Street, to the Nottingham Building, 29 Huntington Avenue.

Amelia Lueck Frantz, dramatic soprano, has returned from a trip to Europe, spending part of her time in study. She visited her son Dalies Frantz, pianist, at Guy Maier's studio in Munich. Mr. Frantz sailed from Cherbourg on Sept. 5.

Composer Tours Europe

Charles Fonteyn Manney, composer and music editor of the Oliver Ditson Company of this city, is on an extensive tour of Europe accompanied by Charles Stratton, tenor. They are expected to return to America early in October.

Theodore Schroeder, teacher of singing, has returned from a trip to the west coast. He conducted a master class at the summer school of the University of Oregon at Eugene, and visited Los Angeles, where he was invited to conduct artist's courses in the summer of 1929.

After presiding at the summer school of music connected with the Boston University, Stuart Mason, conductor, journeyed to Europe, spending the major part of his time in Paris. He was booked to return in time for the opening, on Sept. 13, of the New England Conservatory of Music, of which he is a faculty member.
W. J. PARKER.

MRS. MANN ON VACATION

CHICAGO, Sept. 11.—Ellen Kinsman Mann, Chicago teacher of singing, is spending a vacation in Portland, Ore. She will return to her Chicago studio on Sept. 17. Louise Bowman, a pupil of hers and head of the music department of Westminster College, Salt Lake City, has been coaching with Mrs. Mann this summer. On Aug. 12, she sang in the Christian Science Church in Wilmette. Doris Morand, soprano of Mrs. Mann's class, is singing for a month in the River Forest Presbyterian Church. Ethel Halterman, also a member of Mrs. Mann's class, is teaching.

WINS SCHMITZ PRIZE

The scholarship offered at E. Robert Schmitz's summer master class at Denver was won by Elmer Schoettle of Minneapolis. In order to compete for this award contestants were put to a sight reading test; they were required to submit a written paper covering the principles of technical training and to play in ensemble, besides playing solos from at least two divergent schools or epochs of composition, presenting an unknown or little-known composition by a composer of the contestant's nationality.

All the contestants this year were Americans, and the American composers whose works were chosen to fulfill this last stipulation of the contest were Ruth Crawford, Paul Grubbe, Gruenberg, Francis Hendriks, Charles Ives, Leo Sowerby, Edward Stringham, and Dane Rudhyar. Three of these composers are Denver musicians—Hendriks, Stringham, and Grabbe. For the sight-reading contest two manuscript works were put before the contestants—Nostalgia by Hendriks, and Fugue by Carl Parrish. The third composition was a portion of the reduced score of Rousset's concerto Op. 36, for piano and orchestra.

Rudolph Ganz, Lucile Lawrence, Percy Rector Stephens, Horace Tureman, and Frederick Henriks, together with E. Robert Schmitz, judged the contest.

CONDUCTOR RE-ENGAGED

EASTON, PA., Sept. 12.—Earle Laros has been re-engaged as conductor of the Easton Symphony Orchestra for 1928-1929. Among the soloists who will appear on Maria Koussevitzky on Nov. 22, and Benno Rabinof on March 21.

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Twelve Negro Units Compete

Houston Church Choirs Give Concert

HOUSTON, TEX., Aug. 29.—An outstanding event of the summer was the concert given in Sam Houston Hall when twelve Negro church choirs participated in a contest. Spirituals, plantation melodies and other characteristic songs were heard.

Choirs, each numbering from thirty-five to forty singers, represented the following churches: Antioch Baptist; Wesley Memorial Methodist Episcopal; Bethel Baptist; St. James Methodist Episcopal; Good Hope Baptist; Rose Hill Baptist; Brown's Chapel American Methodist Episcopal; Damascus Baptist; East Trinity Methodist Episcopal; Mount Olive Jordan Grove, and Boynton Chapel.

Judges were prominent local musicians. Silver loving cups were awarded in the following order; first, Trinity East Methodist Episcopal, C. B. Johnson, soloist-director, with Katherine Moore, as accompanist; second, Mount Olive Baptist, Mrs. R. O. Lyles, director, Johnnie Mae Newton, accompanist; third, St. James Methodist Episcopal, Ella Clay and Bessie Lemuel, soloists, Mrs. G. L. Brooks, director-accompanist; fourth, St. Paul Methodist Episcopal, Helen Trainer, soloist, Mrs. H. C. Blanks, director-accompanist.

In addition to the group singing, a tenor contest was held, Herbert C. Blanks of Illinois, LeRoy Byrd of Houston and George W. Jones of California competing. The audience was the judge in this event, awarding the cup to Mr. Blanks.

HELEN FREYER.

TWO IRISH CHAMPIONS MEET IN DUBLIN



© International Newsreel Photo
GENE TUNNEY, WHO HAS JUST RELINQUISHED THE TITLE OF HEAVY WEIGHT CHAMPION ARRIVED IN DUBLIN RECENTLY AND WAS GREETED BY HIS RIVAL FOR CELTIC POPULARITY, JOHN MCCORMACK

LABOR DAY FESTIVAL

MERIDEN, CONN., Aug. 29.—A song festival in which two hundred singers are expected to participate will be held on the afternoon of Labor Day at Scheutzen Park under the auspices of the Turner Liedestafel, the singing section of the Meriden Times Society. New Haven will send two singing clubs: while the local Sängerbund and clubs from Bridgeport, Wallingford, Hartford, and Rockville will participate.

W. E. C.

HEADS CAPITAL COLLEGE

WASHINGTON, Aug. 14.—Weldon Carter, head of the piano department of the Washington College of Music for five years, has been elected president to succeed C. E. Christiani, who resigned to open his own College of Musical Art. Emanuel Zetlin has been elected head of the violin department to succeed Mr. Christiani. Mr. Zetlin comes from the Curtis Institute of Music in Philadelphia.

D. DE M. W.

Bookings Made by Rochester

Orchestras and Many Soloists to Appear

ROCHESTER, N. Y., Sept. 12.—Another ambitious season is planned for this city in which activity centers in the Eastman Theatre and the Eastman School of Music.

The Rochester Philharmonic Orchestra, with Eugene Goossens on the conductor's stand, will be heard in eleven concerts, nine of them matinee performances. Kilbourn Hall, in the Eastman School, is to be the scene of eight chamber concerts and Dr. Howard Hanson will present several American composers' programs, using an orchestra of fifty players chosen from the Philharmonic. Furthermore, it is expected the theatre will house the Metropolitan Opera Company for two spring performances.

Among Those Announced

Fourteen evening attractions scheduled for the Eastman Theatre include Rosa Ponselle, Mischa Elman, Roland Hayes, Sergei Rachmaninoff, John Charles Thomas, the New York Philharmonic Orchestra with Arturo Toscanini conducting, Geraldine Farrar, the English Singers, Fritz Kreisler, Louis Graveure, Myra Hess, and the Boston Symphony Orchestra under Serge Koussevitzky.

Among those billed to appear in Kilbourn Hall are: Guy Maier and Lee Pattison, the Flonzaley Quartet, the Elshuco Trio, E. Robert Schmitz, Harold Bauer, the Triode Lutece and the Pro Arte Quartet.

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By Robert Marks

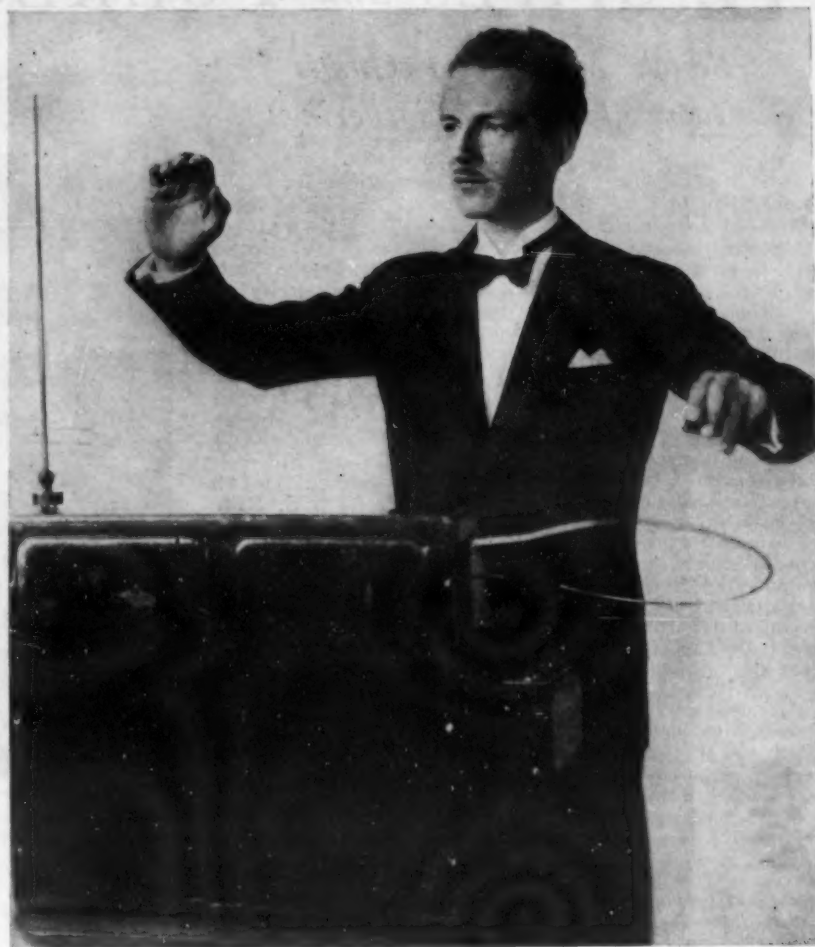
LEON THEREMIN, the Russian scientist whose performance at the Lewisohn Stadium, several weeks ago, reawakened interest in his machine for the production of ether-wave music, is planning a forty-piece electrical orchestra, according to a recent announcement.

The orchestra will consist of eight groups of ether-wave machines, and will have a range an octave above and below the present orchestra. Each group will contain five instruments, differing from each other in their range. The first group will correspond to string instruments, except for the two octave increase in span. Group 2 will have a corresponding range, with characteristics of brass; 3 will correspond to woodwinds; 4 and 5 will have the same range as the preceding groups, but will introduce a new variety of tone colors. 6 is the "pizzicato" group, involving various types of interrupted tones approximating those of the harp, xylophone, guitar, mandolin, etc.; 7 will be a group for playing chords, and will make use of a sort of harmonium. The Theremin-Vox harmonium will have fixed intervals and a device for changing the system from tempered to natural scales. In addition to the standard keyboard, it will be able to play Quinta (Pythagorean), Large and Small Terz, and Intermixed scales, and scales corresponding to degree of overtones 7, 11, and 13. Group 8, (which will also consist of instruments played with the hands in free space), will contain at least four percussion instruments, approximating values of the tympani (with variable pitch), large drum (fixed pitch), cymbals and related metallic devices, and a machine for novelty effects. All of the machines are to be called "Theremin-Vox," numbers being used to differentiate the types. Special music is being written for the Theremin-Vox Orchestra, and is expected to be ready for production at the time of the orchestra's completion.

The Theremin-Vox, in its present form consists, outwardly, of a triangular box with a short rod antenna mounted like a lightning rod on top, a second antenna, loop-shaped, on one side. The tone, which is emitted from a separately-mounted loud speaker, is controlled by an electro-magnetic field produced by an alternating current of low voltage around one of the antennae, the vertical metal rod. The natural capacity of the player's hand is the regulating medium in the circuit. As the hand approaches this rod, the generated tone becomes higher in pitch; as the hand is drawn away the pitch descends. In both directions the range of the instrument exceeds that of the human ear. The intensity of the tone is controlled by a corresponding movement of the player's other hand in the vicinity of the looped antenna.

The main fault with the apparatus, at present, is the difficulty the player faces in attempting a precise definition of pitch. There is no means for estimating the exact distance from the rod necessary for the production of a certain pitch. The player must rely on a certain muscular memory in the same way a singer gauges his muscular contractions, only his contractile centers are less specialized. This was quite evident, several weeks ago, when Prof. Theremin appeared as soloist at the Stadium with the Philharmonic-Symphony Orchestra. The pitch at times wandered almost as far as a whole-tone from the straight and narrow.

To obviate this defect, Prof. Theremin has three checks, one or all of which will be embodied in the new instruments. The first is in the form of a ruler equipped with small lamps corresponding to the notes of the keyboard. This will be designed to fit under the instrument. If the spacing of the player's hand is correct, the required lamp will light. This arrangement, according to Prof. Theremin, will have the precision of 1-100th of a tone.



PROF. LEON THEREMIN, INVENTOR OF THE THEREMIN-VOX, WHOSE ORCHESTRA, INCLUDING AN INSTRUMENT FOR THE PLAYING OF FIVE NATURAL, AS WELL AS TEMPERED, SCALES, WILL BE ONE OF THE NOVELTIES OF THE NEXT SEASON

Another check lies in setting the instrument to generate definite frequencies corresponding only to tones in the chromatic scale. This would eliminate the fractional tones now so apparent. The other solution Prof. Theremin proposes is an arrangement by which no change occurs in the pitch of the generated tone so long as the player's hands are in motion; the transition only occurring at the moment of rest.

One of the remarkable features of the new electric instruments is, or will be, that there is practically no technical difficulty in playing them. There will be no long hours of practice every day. Electricity will do all the mechanical part. The musician will give musician-ship, interpretation, variety of tone color, and tone-volume and all the non-material side of music. Such things as quarter tones, which are extremely difficult on the existing instruments, will be quite easy for the new ones."

It is claimed that a person with a fair musical background can learn to play the Theremin-Vox satisfactorily within three weeks.

Professor Theremin is 31. He was born in St. Petersburg, now Leningrad. His university training was obtained at the School of Physics and Mathematics at the University of Petrograd and the School of Physico-Mechanics of the Russian Polytechnic Institute. He studied the violoncello under A. Garpf, soloist of the Imperial Ballet Orchestra, and theory at the Petrograd Musical Institute. After demonstrating a television apparatus before the All-Russian Congress of Physicists in 1925, he was sometimes spoken of as the "Russian Edison."

He came to America after demonstrations of the Theremin-Vox in Leningrad, Berlin, Paris, and London. His first appearance here was in the Metropolitan Opera House, Jan. 31, 1928. Prof. Theremin plans opening a school for general instruction of the use of the Theremin-Vox sometime in November.

The performance of Professor Theremin at the Lewisohn Stadium, several weeks ago, reawakened interest in his machines for the production of ether-wave music. This interest has been intensified, in musical circles, by the revolutionary predictions of Dr. John Redfield in his book "Music, A Science And An Art," where he heralds the approach of the era of electrical tone production and the passing of musical labor—per se.

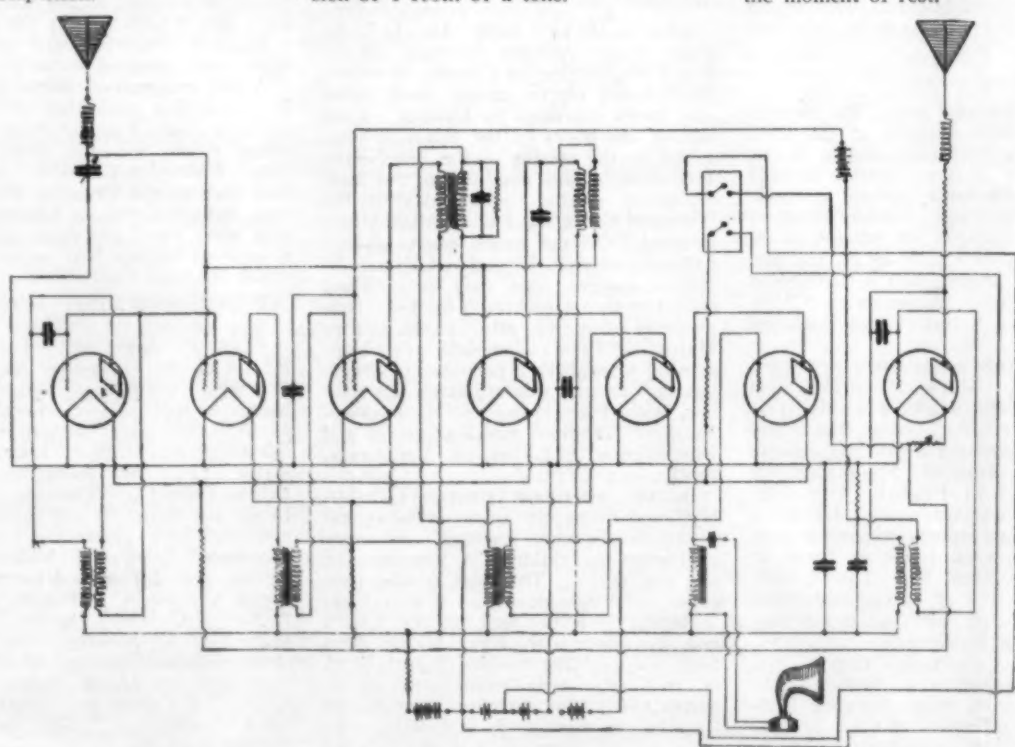


DIAGRAM OF THE ELECTRICAL CIRCUIT EMPLOYED IN THE THEREMIN-VOX.

The two triangular symbols indicate the antennae, or external parts of the circuit. The proximity of the player's hand to one determines the pitch of the instrument's tone, and to the other, the volume. In the illustration above, Prof. Theremin is shown, manipulating his hands in the fields of both antennae. The determined tone is emitted from a loud speaker, indicated on the diagram by a small horn. The speaker is generally placed a short distance away from the instrument.

BAGPIPES and FOLKLORE attract Clans to BANFF

Scotch Music and Games
Feature Highland Gathering

By Paul Standard

BANFF, ALTA., Sept. 11.—The second annual Highland Gathering and Scottish Music Festival, held from Sept. 3 to 6 under the patronage of the Prince of Wales, revealed anew the richness of Scotland's heritage of song during the past seven centuries. On the athletic field adjoining the Banff Springs Hotel, thousands of visitors from all the United States and Canada witnessed competitions in piping, in Highland dancing, and in the traditional Caledonian games. In the evenings they attended four concerts in which were revived songs endeared to the Scottish heart through hundreds of years.

The connection of Robert Burns with Scottish song was happily brought out by numerous Burns settings of Highland airs, and most notably through the revival of his cantata, *The Jolly Beggars*, for which Sir Henry Bishop composed the original score. For this occasion in Banff, which marked the cantata's first presentation in North America, the piece was newly orchestrated by Mabel Wood-Hill of New York, who enriched the original score and adapted it to the exigencies of a modern orchestra. This performance, incidentally, was the first the cantata has had anywhere in the world within 100 years. The cast, directed by Harold Eustace Key, music director of the Canadian Pacific Railway which sponsored the festival, included Campbell McInnes of the American Opera Company, Finlay Campbell, Herbert Hewetson, Robert Meikle, Catherine Wright and Ernest Morgan.

In Poosie Nansie's House

Here was a bright, attractive setting in the public house of Poosie Nansie in old Mauchline, where gathered a ragamuffin company of free and festive souls who seemed totally unaware of the adversities under which they lived. It was, in fact, a sort of Scottish Mermaid Tavern, its frequenters having only poverty and high spirits in common, and seeking, in Carlyle's phrase, to "wring from Fate another hour of wassail and good cheer."

One of the brightest spirits in the cast was Mr. Campbell in the rôle of the maimed soldier, who won a deserved ovation for his singing of *I am a Son of Mars*. As the widow of the Highland freebooter, Miss Wright sang *A Highland Lad my Love was Born*, with excellent effect; and the accompanying chorus was at its best in this number.

Mrs. Wood-Hill's orchestration is responsible for some of the added charm of *The Jolly Beggars*. Her version, which derives some of its spirit from Bach's style in his *Peasant Cantata*, is cannily scored and still leaves enough to warrant a radical upward revision of Bishop's place in music.

The ballad opera *The Court of James V.*, incorporating the Scottish minstrelsy of the early sixteenth century, had its première on the opening night. The libretto, arranged by John Murray Gibbon and Keith Morris in collaboration with Prof. R. S. Rait, Scotland's historiographer royal, is admittedly only a frame in which to set such gems of Scottish folk song as *The Two Sisters o' Binorie*, *Sir Patrick Spens*, *John Grumlie*, and *The Gaberlunzie Man*. This evening musical in King James' Court includes fourteen lovely airs, each strongly entrenched in all Scottish hearts.

A fine impression was made by Jeanne Dusseau in the rôle of Lady Helen, her singing of *The Border Widow's Lament* and of *The Lowlands of Holland*, carrying an appeal which was akin to that she had exerted at the Quebec Folk Song Festival. Mme. Dusseau never over-dramatizes her songs, but sings them with deep understanding and without affectation.

Mr. McInnes' dramatic singing of *The Two Sisters* was another individual triumph, the more deserved because of the great difficulties inhering in this long ballad. Conducting, Mr. Key gave the piece a smooth performance. Others in the cast were Mr. Campbell, Mr. Morgan, Miss Wright, Mr. Hewetson, and Frances James, the latter's charming soprano voice being heard to advantage in *Robin M'Aime* by Adam de la Hale, and *Rossignol des Bois*.

Hebridean Folk Songs

A young Montreal tenor, Mr. Hewetson, distinguished himself at the third concert by his intelligent singing of *Go, Heart, to Thy Saviour*, written in 1549 by John Wedderburn and set to music by Charles Wilbye. Marion Copp of Vancouver appeared to advantage in several groups of Burns' songs, and Mr. Morgan, Mr. Meikle, and Miss Wright also made solo appearances. Miss Wright has a beautiful and powerful contralto.

Hebridean folk songs had a renowned interpreter in Marie Thomson who brought to these works a lovely lyric soprano, perfectly controlled and capable of surprising depth and volume when occasion required. She sang easily in Gaelic and in English, with deep sincerity and without pose. Her audiences at two appearances responded with enthusiasm to such songs as *Birds at the Fairy Fulling* and *The Cockle Gatherer*. All her accompaniments, beautifully scored, were as beautifully played by Jean Buchanan.

Ottawa's potted Gaelic singer, Mr. Campbell, appeared at two concerts. One of his songs came from the aged Malcolm Gillis, Gaelic bard of Cape Breton. Mr. Campbell's resonant baritone is one



A GROUP REPRESENTING MARY, QUEEN OF SCOTS AND HER LADIES IN WAITING AT THE HIGHLAND GATHERING AND SCOTTISH MUSIC FESTIVAL HELD AT BANFF, ALTA.

Canadian Pacific Railway Photograph

of the finest in Canada, its gradations in power and expressiveness calling to mind the style of Feodor Chaliapine.

The Executive Side

The executive side of the festival at the Banff Springs Hotel deserves a final word. Mr. Key arranged much of the instrumental music and many piano accompaniments for individual songs. Credit must also be given to Mr. Gibbon, Canadian poet and novelist, for having planned the entire festival and for lending his fine scholarship to the tasks involved. It was he who planned the Quebec Folk Song Festival, and in June he staged a folk song and handicrafts festival at Winnipeg.

QUEEN'S PIPER WINS

BANFF, ALTA., Sept. 11.—Led by Pipe Major William Johnston, of the Royal Highlanders of Canada, Montreal, thirty-seven pipers, chosen from virtually every regiment in Canada, swung out of the doors of the Banff Springs Hotel to the strains of the MacKenzie Highlanders and marched to the field of action, on the opening day of the Highland Gathering and Scottish Music Festival. On the tennis courts a dais had been erected, beneath which sat the judges and on this dais fifty pipers played in turn a piobreach for the championship open to all Canada. Pipe Major William Campbell, of Vancouver, one of two personal pipers to Queen Victoria, was adjudged the winner, with Pipe Major S. H. Featherstone of Hamilton ranking second and Pipe Major J. Gillies, of Vancouver, third.

In the afternoon strathspeys, reels, Highland flings, the seann triubhas and sword dances were featured. All were performed by children of ten years of age and under. This part of the program was concluded by five o'clock.

Regina took the lead on the fourth and last day with Pipe Major Neil Sutherland of the twelfth Signal Band of that city, who won three major events, viz.: the marches open to all Canada, the strathspeys and reels (also open to all Canada) and the special

trophy marches open to all regimental pipers who are regular members of a pipe band officially connected with any regiment or unit of the Canadian militia.

Preached From Raft

To Regina also fell the honor of sending the best dressed Highlander in the person of M. MacKillop.

Among the most memorable functions was the open air service at the Devil's Cauldron on Sunday morning when the Rev. Gordon, better known under the pen name of Ralph Connor, officiated. He conducted the service from a log raft in the lake and preached to a congregation of 2000. The singing of the old Covenanter hymns made a profound impression, as did the playing of Pipe Major Gillies after the service.

Scottish concerts were given every night and attracted capacity audiences.

A full program of sports was run off in connection with the festival. Excursions from Vancouver, Calgary and other points brought 10,000 persons. The Champion athlete was John Cameron, of the Canadian Pacific Railway detective force, Vancouver, who took three firsts and three seconds with a total of twenty-four points.

AT THE CORNISH SCHOOL

SEATTLE, Sept. 11.—The Cornish School closed its summer session, Aug. 28, when students dispersed to their homes in such widely separated centers as St. Louis, Mo.; Jamestown, N. D.; Westaskiwin, Alta.; Logan, Utah; Tyler, Tex., and points in Montana, British Columbia, California, and Idaho. In the six weeks of the summer school concerts were given on Fridays and Mondays. Ellen Van Volkenburg, directing the dramatic department, produced a comedy, Ostrovsky's *Poverty Is No Crime*, which ran for three nights in the Cornish Theatre. The work of a class in modern creative advertising art, conducted by Mark Tobey, was exhibited for a week in Frederick & Nelson's Auditorium. The fall session opened Sept. 10.

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Musical Americana



By **HOLLISTER NOBLE**



Tattooed

Charlie Wagner, the manager, was a bit exercised a few days ago over a clipping on "Charlie Wagner," the tattooed namesake of his, an intriguing old gent who tattoos ninety per cent of all the salts that roll through Brooklyn and the East River.

Without permission we publish Charlie's fervent remarks in a note to Horace Johnson, the cadaverous composer.

"Thank you for the clipping about the Tattooed Man. I get a great deal of his mail. I have been very curious to meet him. I am not so sure but that I am the original Tattooed Man. My latest tattoo is Will Rogers cancelling 66 dates, and just to keep the ink from freezing the Telegraph of September 12th publishes that he paid me 1/4 of a million dollars to release him. If that happened it wouldn't be tattooed—it would be death, and I would lie in state at Campbell's, just as they lie on Broadway."

Honorable Mention this week and a special Musical Americana Department Medal made of celluloid with the Arabic inscription, Al Smith for President, are awarded:

To Bernard Wagenaar, who in one week became the papa of a baby girl named Anne and received a cable from Mengelberg stating that his first symphony would be performed by the Philharmonic early in October.

To Bob Simon, librettist, musical comedy enthusiast, and music gossip for the New Yorker and Madeleine Marshall Simon, accompanist par excellence, who expect an interesting addition to the old homestead very, very soon.

To Charles Stratton, tenor, who post-cards from San Sebastian:

"Spain is quite a beautiful place. I have front row seats for a bull fight on Sunday."

To which we can only reply that the girls on Fifth Avenue are prettier than ever this year although specification bricks, A-203, are being used in most of New York's new buildings.

Kahn Comes In

Otto Kahn, as everyone now knows, keened into town on the Olympic last Tuesday. Glancing over the passenger list we were intrigued to note that the president of Drew Theological Seminary is the Rev. Ezra S. Tipple. Mrs. Andre de Coppet was also on board.

P. K., the demon copy reader caught the following headline about to slip into type a few days ago: "Giving Insane Musical Aid."

A good deal of it is, unfortunately, of just that type.

Caruso

Gleaned from the esteemed New York Sun is the following echo of a great name.

ENRICO CARUSO, JR.

"Enrico Caruso, Jr., son of the famous tenor, will try vaudeville via the Loew Circuit in a few days. He opens at Loew's Hillside, Jamaica, on September 17 in "Echoes of the Past," written by Arthur Denvir and Richard Lewis. Caruso, Jr., will be assisted by Senorita Carlita Lewis and Leroy Kent."

—The Chicago office of MUSICAL AMERICA is situated in Suite 2114, Straus Bldg. Michigan Ave.
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—Boston Office: Room 1011, 120 Boylston Street.
—Telephone Hancock 0796. William J. Parker, Manager.

A Spirit Message from Ganna Walska

Seems we said a few words about Ganna Walska a few weeks ago and the famous Theatre des Champs Elysees which she recently bought. Madame's secretary, with such distinguished handwriting that we are almost unable to decipher the fascinating signature—it appears to be Mlle. T. A. Felche—writes us as follows:

"Mme. Walska, who has read the article you published on August 11th about the Theatre des Champs Elysees asked me to deny what your paper states about its future" (dear madame!)

"Madame Walska will not make this theatre 'the home of the finest expression of dramatic art' but will devote it to musical purposes only."

We are forced to admit that Ganna has shown unparalleled devotion in attempting to confine her career to the pursuit of musical art.

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Music's Locarno

Walter Damrosch tells us that in Vienna at the Schubert Symphony Contest convention he delivered a fervent plea for international good will, for the demolition of music's national barriers, and an impartial vote for the best works . . . there were bursts of bravos and applause . . . the first ballot was taken and the only judge who didn't vote for his own countryman was a German, Von Schillings. . . .

The day was saved when Damrosch called for a second choice on the second ballot . . . Everyone voted again for his countryman on the second ballot, but the ballot's second choice gave a majority to Carl Atterburg, the victor.

When Ernest Schelling played Mendelssohn's Wedding March on the piano over the trans-Atlantic telephone from Coligny, France, on September 1st, guests who donned ear phones at the wedding of Carl Dennetts' daughter in Winchester, Mass., heard the music perfectly.

Fred Jagel post-cards from Buenos Aires that he has been "warbling in Czar Sultan, Fra Gherardo, and Manon Lescaut. Will be back in October."

Alfred Marks, in Washington, tells us the Department of Justice announces 79 suits by composers against hotel owners in the Catskills for permitting orchestras to play their copyrighted music without paying the license fee . . .

Bravo, Jeanne

Jeanne Gordon, interviewed by the Paris Herald, says she will be in Europe for two years . . . and adds: "It is my intention to sing in French in Germany, in Italian and German in France, and perhaps in Swedish and Norwegian in London, thus upholding the tradition of English speaking peoples that opera should never be sung in any language that the public understands . . . it is so bourgeois to understand what is being sung."

We have it on good authority that Ethel Leginska, once conducting an orchestra somewhere in Paris, established a world's record by playing Beethoven's seventh symphony in 1 1/2 hours, with the second movement deftly changed into a funeral march . . . (average time is 55 minutes to an hour.)

Remarks by a Big Business Man upon being asked to contribute to the American Opera Company by one of the organization's high power salesmen upon the grounds that it would afford an outlet for American opera singers.

"I don't like opera. My wife makes me go. And if all these people are foolish enough to choose a profession that has no outlet, that's their funeral."

Finis

Summer is over . . . we saw a score of people halted on Broadway as Mr. Setti's opera house chorus hurled stentorian tones through the second story windows of the Metropolitan.

NEW YORK, SEPTEMBER 22, 1928

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ENTERING CENTER STAGE, UP TO THE FOOT-
LIGHTS—THE EGYPTIAN HELEN, IMPERSONATED
BY MARIA JERITZA



© (F. & A. Photos.)
HEMPEL'S CONSTANT ACCOM-
PANIMENT AT ST. MORITZ
HAS BEEN A GAILY RUNNING
PAPILLONS FIGURE



CAPT. ARTHUR PREVOST STRIKES UP THE BAND OF
THE ROYAL BELGIAN GUARDS

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ROSA RAISA AND THE BUST OF HERSELF FOR
WHICH SHE HAS BEEN POSING AT VERONA



ALBERTINA RASCH, NOTED DANCER AND DIRECTOR
OF DANCING GROUPS, ARRIVED IN AMERICA RE-
CENTLY WITH HER HUSBAND DIMITRI TIOMKIN,
PIANIST AND COMPOSER



ELENA SCHIPA, DAUGHTER OF TITO SCHIPA, CHICAGO OPERA TENOR, CELEBRATED HER
BIRTHDAY WITH OUR GANG FROM THE HAL ROACH COMEDIES. LEFT TO RIGHT: MARY
JACKSON, HARRY PEARCE, PETE, THE WONDER DOG, JEAN DARLING, ELENA SCHIPA,
JOE COBB, WEEGER, AND FARINA



CHIEF YOWLACHE, REPRESENTING THE FIRST
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